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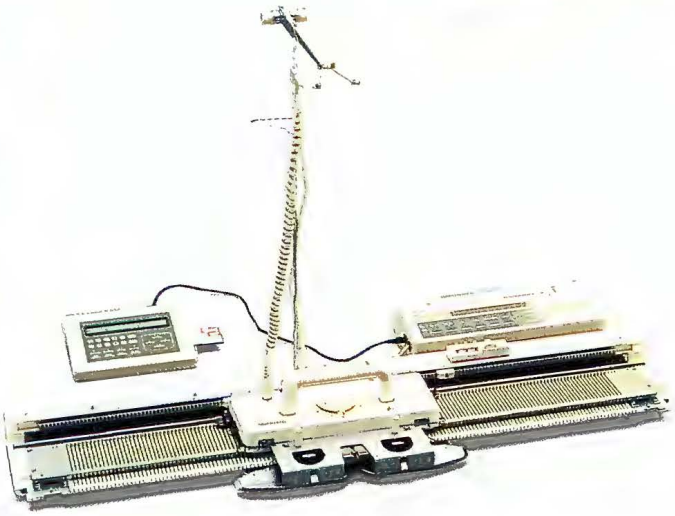
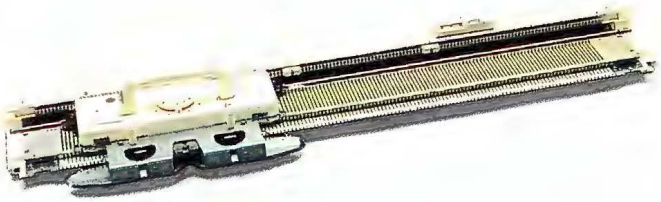


SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



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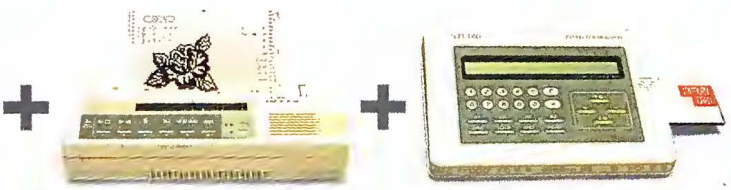

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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Hair/Make Up **Rod at Ethos**
Stylist **Sally-Ann Carroll**

Dear Readers

Those of you with school-age children will just have time to skim this issue before the holidays begin and knitting takes a 'back seat' for a few weeks. There's plenty you'll want to come back to when there's more time but there are a few items that can't afford to wait.

First the bargains! Free – but to only three of you – are the twisting yarn stacks that Hague have given us for our draw (Free Line, page 61). However, everyone can benefit from the special price at which B.S.K. are offering Cascade yarn to *MKM* readers. You'll find the details on page 51 after a collection of lovely summer tops designed for the yarn by Eileen Cashmore. The yarn is great value and the patterns are ideal for summer holidays.

If you've an eye for fashion, don't miss our open-mesh top to show off your tan or the colours worn underneath (Pattern 1) and youngsters may insist that you start on Sonic the Hedgehog right away (Pattern 4).

There are some very creative ideas this month to fire your imagination and, of course, some very constructive advice so there's plenty to read on that rainy day but before I finish I must extend a warm welcome to John Blakeman, or Brother John as we shall be calling him. John will be well known to many of you as a Club Speaker and, as an ex-supervisor at Brother, he knows what he is talking about! Readers with Brother machines will now have the benefit of John's expertise as well as Diane Bennett's monthly article – between them they should have all the answers for you.

I'll leave you to your holiday plans – may they all run smoothly and the weather be perfect.

Sheila

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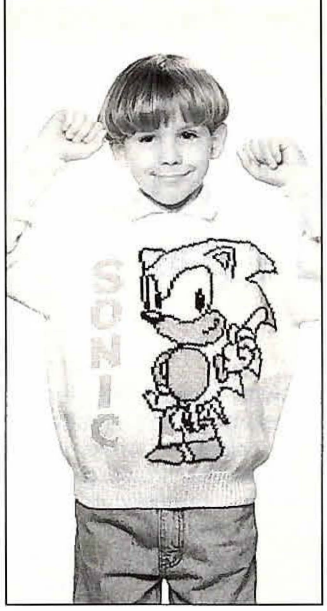

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You can write to Machine Knitting Monthly at the following address: 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. Our telephone number is (0628) 829815 Our fax number is (0628) 829816.

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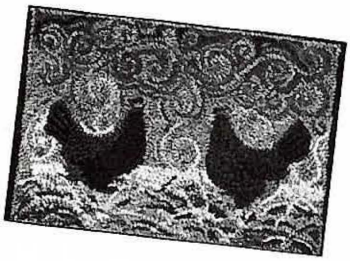
COOL CASCADE FOR HIGH SUMMER

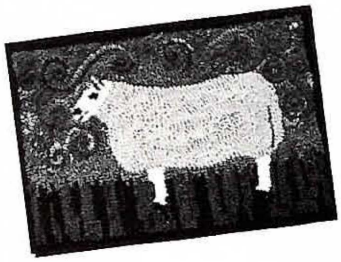
Super summer tops designed for everyday, high days and holidays in carefree Cascade, the Portuguese acrylic yarn that looks like cotton – the Collection begins on page 39.

SPECIAL OFFER

Order your yarn with the coupon on page 51 and you'll save on every cone!

NEWS LINE





DYEING TO ORDER

If you like to achieve unusual effects we have found a useful source of space-dyed threads and fine ribbons for knitting-in. If you want special colour combinations you can just send a swatch or description and Stef will try to dye it for you! For details contact **Stef Francis** at South Cottage, Hookley Lane, Elstead, Godalming, Surrey GU8 6JB (Tel: 0252 703222).

SHETLAND CARPETS

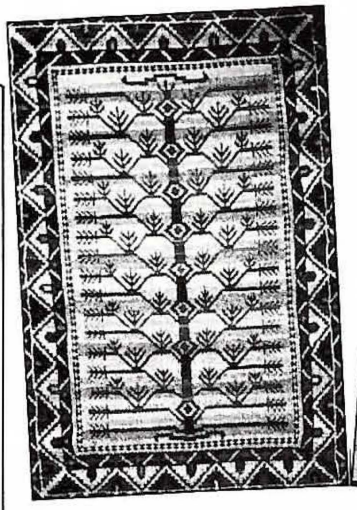
Always 'newsy' **Shetland Wool Carpeting** is a newly formed company producing a luxury wool carpet range based on unique designs from Shetland's historical past with links with Pictish and Norse civilisations. The dominant fleece colour is white with grey, black and brown shades occurring throughout the flock. Contact the Shetland Wool Carpeting Ltd, Southness, Suttom, Shetland Islands ZE2 9RD (Tel: 0595 3584).

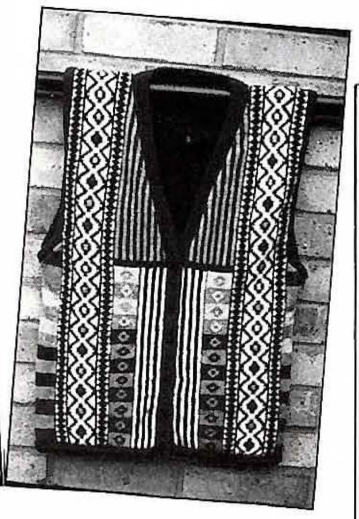
RAG RUGS

We are always interested in seeing sheep or wool in less than ordinary circumstances! Recently we came across Hermitage hooked rag rugs made in South West Roxburghshire where the technique of hooking strips of woollen stuff through a hessian backing is traditional – a craft which flourishes as an art form in the USA. Rugs with speckled hens or Cheviot or Blackface sheep are among the designs on offer. A rug measuring 24 inches by 36 inches costs £200. Flower designs are from £150. Details from Hermitage Rugs, Shaws, Newcastleton, Roxburghshire, Scotland TD9 0SH. If the price seems high, remember each rug may take months to complete and is individually made. Yours will be unique!

KNITWEAR DESIGN

New Knitting was a recent exhibition at the Rufford Gallery in Nottingham representing a rich diversity of contemporary knitwear using various materials ranging from dyed wool and mohair to chenille and silk in colours produced by both natural and industrial dyes. Among the exhibitors – **Alison Ellen** taking her inspiration from both the 'rhythm' of geometric patterns and the 'landscape' – **Nellie Hamilton**





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New products, colours and prices

A special event or a change of address

If it's news, we want to know

Send details, pictures or samples to the address on page 5

Fax us on 0628 829816

making waistcoats from recycled wool garments – **Sarah Wilton** with a very individual style using an open method of knitting reminiscent of crochet, with pure natural wools – **Deborah Mansley,** featured in 'Textile Horizons' as a winner of the technical and innovation prize and now selling designs in Europe and America. Her pieces include a collection of crisp plain knit garments with motifs for detail. **Tony Davey** and **Jennifer Woodward** influenced by Caucasian rugs and artifacts from Afghanistan and the Orient. **Linda Dooley**'s work is concerned with pattern and colour relationships in hand knitting – and drawing is the starting point for **Joan Murray**'s garments. Ideas on paper are developed into figuratively patterned lengths of knitting then made into exquisite clothes that draw inspiration from many sources.

This exhibition, the first in five years at The Rufford Gallery, brought together a representative selection of today's makers.

KAFFE FASSETT

The Dutch Textile Museum recently introduced designer **Kaffe Fassett** to its public, showing a selection of his textile designs from the last 20 years combined with examples of his present sources of inspiration. Emphasis was placed on knitting and artist **Marian Smit** gave a lecture on the theme – 'Knitting is Fun'. Our illustration features an 'Islamic Stripe Patch' design.

NEEDLECRAFTS

Knitters who like to broaden their horizons will probably be interested in the new **Good Housekeeping** book – 'Step-by-Step' Needlecraft published by **Ebury Press** at £17.99. This book is the definitive guide to creating beautiful handmade items for family and home. It includes knitting, crochet, embroidery, rug-making and much more with the help of more than 1,000 step-by-step photographs. In addition to all the varied craft information, there are useful tips for finishing, washing and maintaining handmade items. It's a reference book to use and cherish!

MAGNIFIER

If you get frustrated by small print – especially those 'tiny' telephone numbers, then **Daylight Studios** have now come up with a practical answer.

Their new product is a cleverly designed clip-on magnifier for spectacles to answer the

8►

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With a little help from **DesignaKnit 5,** the most popular computer-aided knitwear design program for PCs, knitters at every skill level can create beautiful garments.

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DesignaKnit now works with virtually all machines. Cable links are optional for Brother (now also 965i and PPD for KH900 & CK35), Silver Reed (now also PE1), and Passap / Pfaff (now also 32K E6000) machines.

Software prices: Starter £79, Standard £119.50, Professional £169.50. Demo disk FREE send £1.00 p&p.

See DesignaKnit at:-

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Cheltenham: Sewing & Knitting, 0242 244025. **Chichester:** Conecraft, 0243 774108. **Colchester:** Franklins, 0206 574758.
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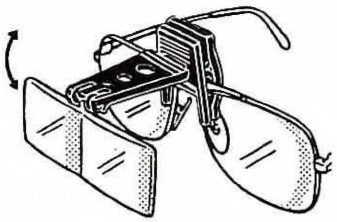
needs of knitters and needleworkers in particular. It's ideal for those doing detailed work and it solves all those problems of using a neck or hand magnifier. With the clip-on magnifier the lens can be flipped up with a touch of the finger when not required and immediately brought back to use when wanted. The standard product is supplied with an ideal two-times magnification, but interchangeable lenses of higher or lower magnification are available. The price is £21.50 and for more information you can contact Daylight Studios at 223A Portobello Road, London W11 1LU (Tel: 071-229 7812).

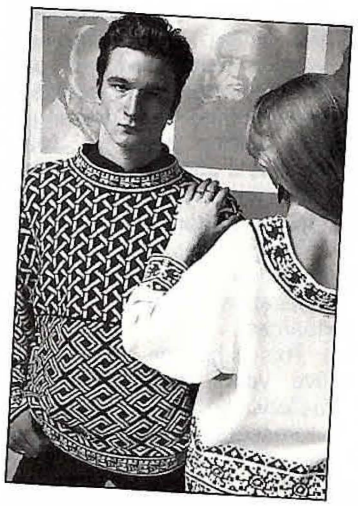


BUSINESS SKILLS

It's always of interest to follow up the careers of students and young designers. **Catherine Bond** of Ireland is at present at the Crescent Workshop in Kilkenny, doing a Business & Design Skills course which enables graduates to attain the skills necessary to set up a business. Catherine specialises in knitted textiles and creates unusual sweaters and a range of accessories including hats and scarves – her work has already been exhibited in shops and galleries in Dublin, Belfast, London and New York and has been featured by a number of glossy magazines. To contact Catherine, write to her at Crescent Workshop, Castle Yarn, Kilkenny, Ireland (Tel: 056 61804).

NEW SHOP

There's news of a great new shop for machine knitters. If you live in the New Forest area, or are just passing through on holiday – be sure to pay a visit to the **Yarn Cellar** at 1 South Street, Hythe, Near Southampton, Hampshire SO4 6EA, where Keith Ireland, who will give you a warm welcome, runs a lively knitting club (Tel: 0703 843133).



JACQUARDS

Penny Burdett is an original knitwear designer much influenced by the Oriental use of geometric and organic patterns together, who works in natural yarns and cottons in particular. Penny uses simple garment shapes but a particular feature of her designs is the use of different patterns on each section of the garment. She has so far designed over 200 jacquard patterns, some 50 of which are in the current range. Our illustration is of black and cream cotton jumpers. For more information contact Penny Burdett at 31 Newick Road, Clapton, London E5 0RP (Tel: 081-985 9451).

If it's news, we want to know

Send details, pictures or samples to the address on page 5

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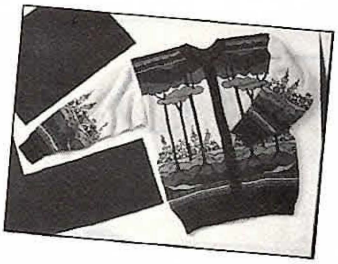
PAST TIMES



Past Times is an extremely interesting Mail Order catalogue with ideas for knitwear, gifts and accessories, all with an authentic feeling of the past. We have chosen to illustrate a Clarice Cliff cardigan exclusive to Past Times and inspired by a ceramic plaque called 'Blue Firs' by Clarice Cliff, the famous Art Deco ceramics artist of the 1930s, knitted in pure British wool. The cardigan is Catalogue No: 5848 and costs £55.00 in a range of sizes. Past Times telephone number for orders and enquiries is 0993 779444 and the address is Park House, Two Rivers Estate, Station Lane, Witney OX8 6BA.

FOR CHILDREN

Alison Rattle is a trained fashion designer who worked in the industry for several years. When she stopped work to have a family, she decided to set up a small business designing children's wear and has had considerable success selling her designs in both kit form and ready-made. Her outlets include small shops, craft fairs and home parties. For a leaflet of her original designs you can contact Alison at 'Rattles', 6 Hamilton Road, Harrow, Middlesex HA1 1SU (Tel: 081-427 2188). Incidentally, kits include top quality 100% wool, clearly printed pattern, graph for punchcard, chart and yarn for embroidery, a packet of attractive buttons and a Rattles label!

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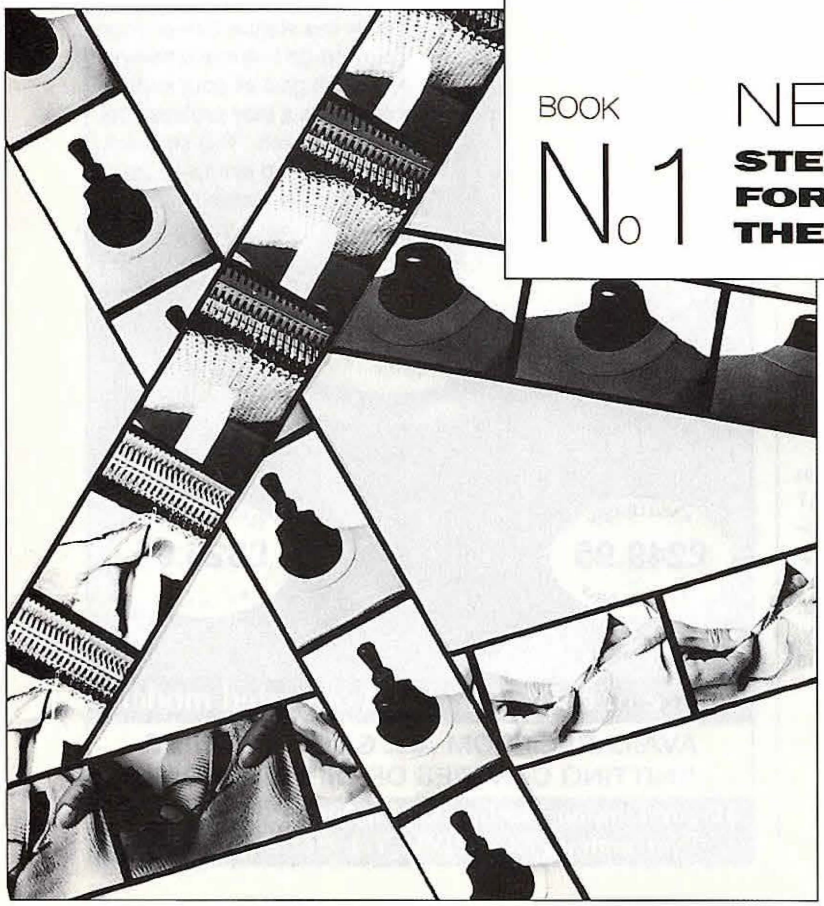

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FASHION-WISE

Although we can still hope for some hot summer weather, most of us will have done much of our warm-weather knitting. But for those still planning summer holidays – or, like a few extra-keen knitters, taking a machine away with them, it's worthwhile seeing what is still on offer.

Jean Wiseman

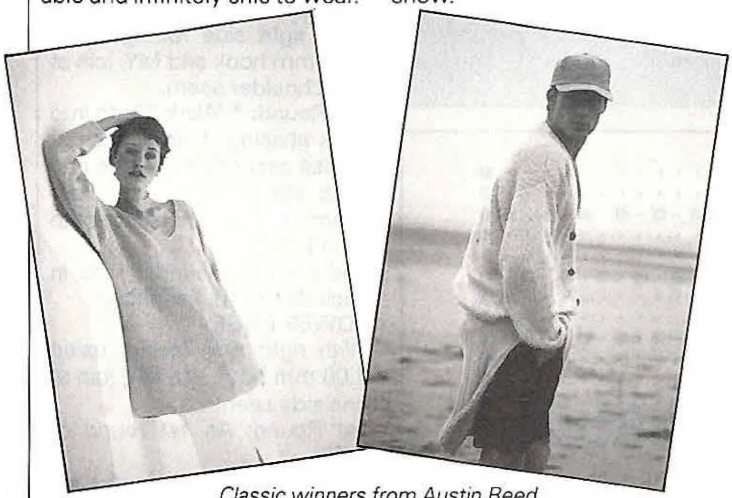
With the menfolk making the most of free-time with outdoor pursuits such as golf and cricket, the famous firm of Austin Reed launches a menswear collection which embraces the theme of nature and its natural hues. Linen and cotton mixes, a fibre combination which produces a most interesting texture, are used for sleeveless waistcoats and classical V-neck knitted cardigans and cricket sweaters. Colours of natural, stone and biscuit contrast effectively with indigo, denim blue and blends of khaki, corn, blue and coral.

For a slightly nautical feel, the Austin Reed woman wears a navy/cream broad stripe knit T-shirt. Incidentally, in this sphere there's a strong feel this summer for crop-tops to be partnered with skirts of any length, shorts or trousers. The alternative is a super-long and loose sweater in an ultra-fine rib.

Lacy looks and openwork knits are not simply fashionable, but also cool, comfortable and infinitely chic to wear.

Lace skirt, cardigan and pinny by Hilary Highet.

At 'Design in Knitwear', some interesting variations on this open-work theme have been produced by designer Hilary Highet. She named her straight laced cardigan, matching straight laced skirt plus basket lace pinafore as 'Contemporary', thus summing up an important new feel in knitwear, interpreted by a number of exhibitors at the show.



Classic winners from Austin Reed.

Many people who stay at home during the summer find it a useful time to relax and plan their early autumn knitting, just as enthusiastic gardeners pore over catalogues or browse round garden centres.

The move towards natural yarns, nature's colour inspirations and all things ecologically conscious is, happily, set to stay with us. Those who invest so much of their time and talents should be happy to buy 'quality' yarns, which will produce a better and more lasting garment and indeed, alongside pure wool, luxury yarns such as angora and cashmere are being integrated more and more into everyday knitwear wardrobes.

At recent international exhibitions such as Premiere Vision, the rustic look has been strongly promoted, inspired by an image of 'workers, wanderers and wayfarers'. Neutral, 'weathered' styles continue to be layered for both warmth and effect. For a simple monastic look, beiges, browns and warm whites are used to create uncomplicated layers. Tunic shapes are cut to reveal leggings or thick rib tights; cropped jumpers, continuing from summer, top ankle length woollen shifts and all have a raw unfinished appearance, sometimes enhanced with unsophisticated embroidery or loose blanket stitch trimming. Wooden buttons tend to replace the more delicate china and ceramics. Blanket stripes and ethnic jacquards continue the theme with unstructured tunic shapes given frayed edges or, alternatively, tufting and fringing.

Eastern inspirations will provide the necessary colour for autumn with red, orange and purple tones providing the relief from the otherwise monochromatic palette.

In tune with the drive towards simplicity, Arans, cables, ribs and jacquards take pride of place in the early autumn showings. Patterning turns towards the natural, with flowers, leaves and animals – domestic and wild, featuring strongly on cardigans and sweaters.

Britain's largest Trade Fair, Premier Collections, showed knitwear for autumn/winter which strongly underlined these natural themes.

Barrie Knitwear, launched a collection under the 'Rustique' banner showing his-and-hers designs simply shaped and simply styled in a lambswool/alpaca combination.

Pringle showed a 'Total Lifestyle' collection with Highlander and Islander themes which will be covered in more detail when we survey the autumn/winter '94/'95 seasons.

Meanwhile, the long layered looks seem set to cope with the problems of fuel VAT when summer is over. One of the 'trendiest' interpretations seen at Premier was a floor-length cable-and-rib cardigan worn over a knitted body-type catsuit. Guaranteed to defeat even the most arctic winds, ensembles such as this will certainly keep the knitting machines working at full stretch!

FASHION FLASH

Come the autumn, children will be kitted out in knits! That's the message from Premier Childrenswear – part of Britain's largest and most influential trade fashion fair.

The look is layered for both effect and practicability. Look for a waistcoat worn over a sweater . . . over long sleeved T-shirts and shorts . . . over tights in thick rib knit plus colourful socks. This way of dressing makes for easy adaptability to the temperature and occasion.

Influences come from a wide variety of world sources and together with the prevalent 'worn-in', recycled look, give an easy relaxed approach. Knitwear is all-important – shrunken and carded or loose and easy in traditional Fair Isle, Icelandic and folk art patterning.

Parents have been warned – so keep the knitting machine busy!

Layer on layer, on layer . . . seen at Premier Childrenswear.

1 OPEN SECRET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a lace carriage. For other models we suggest you substitute a similar lace pattern specially recommended for your machine.

MATERIALS

Spectrum Linaria. (Yarn Guide No. 11.)
1 x 500g cone in Purple (MY).
2.00 mm crochet hook.

GARMENT WEIGHT

Finished garment in first size weighs 280g.

The fibre content of this yarn is 100% Acrylic. This yarn is available by mail order only. Please contact Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB. Telephone: 0484 843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112, 117, 122] cm, 34 [36, 38, 40, 42, 44, 46, 48] in.
Actual size 108 [113, 118, 123, 128, 133, 138, 143] cm, 42½ [44½, 46½, 48½, 50½, 52½, 54½, 56½] in.
Length to shoulder including crochet 70.5 [71.5, 73, 74.5, 74.5, 74.5, 74.5, 74.5] cm, 28 [28½, 29, 29½, 29½, 29½, 29½, 29½] in.
Sleeve seam including crochet 42.5 [44, 44, 45, 45, 46, 46, 47] cm, 16½ [17, 17, 17½, 17½, 18, 18, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 42 rows to 10 cm, 4 in measured over plain lace pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

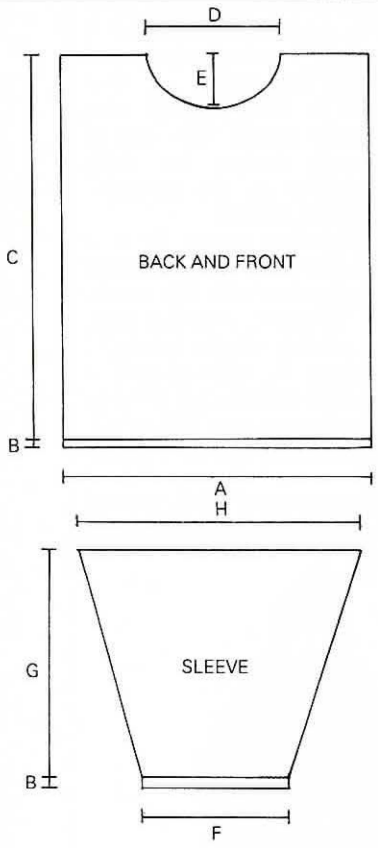
We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

BACK & FRONT ALIKE

Push 132 [138, 144, 150, 156, 162, 168, 174] Ns at centre to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MY, K 2 rows. Release card and cont in plain lace patt. K 246 [252, 258, 264, 264, 264, 264, 264] rows. RC shows 248 [254, 260, 266, 266, 266, 266, 266].

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 20 [22, 24, 26, 28, 30, 32, 34] sts. Using nylon cord, K 56 [58, 60, 62, 64, 66, 68, 70] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 47 [49, 51, 53, 55, 57, 59, 61] sts rem, then on every foll alt row until 36 [38, 40, 42, 44, 46, 48, 50] sts rem. K 10 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side, reversing shapings.



A = 55 [57.5, 60, 62.5, 65, 67.5, 70, 72.5] cm
B = 1.5 cm
C = 69 [70, 71.5, 73, 73, 73, 73, 73] cm
D = 25 [25.5, 26.5, 27.5, 28, 29, 30, 30.5] cm
E = 10 cm
F = 26.5 [26.5, 28, 28, 30, 30, 31.5, 31.5] cm
G = 41 [42.5, 42.5, 43.5, 43.5, 44.5, 44.5, 45.5] cm
H = 50 [50, 52.5, 52.5, 55, 55, 57.5, 57.5] cm

SLEEVES

Push 64 [64, 68, 68, 72, 72, 76, 76] Ns at centre to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MY, K 2 rows. Release card and cont in plain lace patt. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 120 [120, 126, 126, 132, 132, 138, 138] sts. K 9 [15, 9, 13, 7, 11, 5, 9] rows. RC shows 174 [180, 180, 184, 184, 188, 188, 192]. Cast off very loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams.

CROCHET EDGES

CUFFS

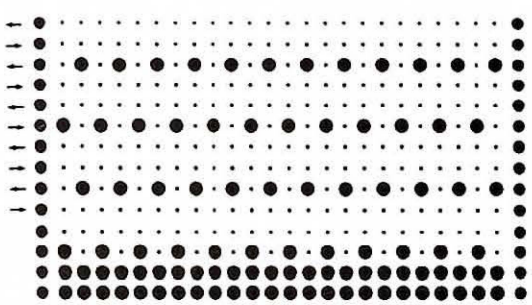
With right side facing, using 2.00 mm hook and MY, join at seam.
1st Round: * 1 dc in each of next 2 sts, 1 dc taking next 2 sts tog; rep from * to end.
2nd and 3rd Rounds: 1 dc in each dc to end. Fasten off.

NECKBAND

With right side facing, using 2.00 mm hook and MY, join at one shoulder seam.
1st Round: * Work 22 dc into neck shaping, 1 dc in each st across cast off sts, 22 dc into neck shaping up to shoulder seam. Rep from * to complete round.
2nd and 3rd Rounds: 1 dc in each dc to end. Fasten off.

LOWER EDGE

With right side facing, using 2.00 mm hook and MY, join at one side seam.
1st Round: As 1st round of cuffs.
2nd-5th Rounds: 1 dc in each dc to end. Fasten off.



PUNCHCARD CHART

Trousers, FALMER. Earrings, LIBERTY.

BROTHER JOHN

DOUBLE JACQUARD KNITTING ON BROTHER MACHINES

This is the first of a series of five articles which will be exploring double jacquard techniques. My aim is to enable you to reach a thorough understanding of the method so that you will be able to create your own patterns with a number of colours in each row and be able to knit them successfully.

John Blakeman

In this article we shall look at some basic principles and develop a two-colour double jacquard pattern from a Fair Isle design. The next will show you how to knit the pattern. Later articles will be showing you how to prepare patterns which have three or more colours in each row and how the texture of the knitted fabric can be varied. Along the way I will be showing you how to avoid some major pitfalls and provide you with hints and tips that will help you use this technique effectively.

Brother electronic knitting machines easily convert Fair Isle patterns into two-colour double jacquard form and the KH965 and KH965i enable you to program a pattern in three-colour form. If you want to use more than three colours, then you will need the same understanding of pattern construction as the punchcard machine user. This series is therefore relevant whether you use an electronic or punchcard machine.

EQUIPMENT

The word 'double' refers to the fact that this is a double bed technique and at the very minimum your punchcard or electronic machine needs to be fitted with a ribber attachment. You also need a KRC900 double bed colour changer. It is possible to cope with some of the simpler techniques without a colour changer, but only at a considerable time penalty.

Users of electronic machines (other than the KH910) will find a Pattern Programming Device (PPD) to be of considerable benefit.

THE BASIC METHOD

The machine knits with only one colour at a time. The patterning device on the main bed selects those needles which are to be knitted in that colour, slipping those that are not. The ribber, which is set to half pitch, knits the reverse side of the fabric on all needles (every other needle with Bird's-eye jacquard, which will be dealt with later in the series). As different colour yarns are fed into the machine, only the stitches that are required in that colour are knitted on the main bed, while a stripe of that yarn is formed on the reverse side, knitted by the ribber. The knitting is therefore multi-coloured and without floats on the reverse side.

The fabric produced tends to be quite firm and is not easily stretched. It keeps its shape well. Two-ply yarns are best to produce a general purpose fabric. Four-ply produces knitting which is too thick and bulky for most applications, although I shall be showing you how to adapt the method for four-ply yarns later in the series.

Because of their shape-retaining qualities, double jacquard fabrics are ideal for cut-and-sew garments.

BASIC PRINCIPLES

The way in which our machines work means that there are a number of rules that we have to follow – these are the 'facts of life' so far as double jacquard knitting is concerned.

Look at your machine with the ribber attached. You will see that the yarn feed is part of the plate which joins the machine carriage to the ribber carriage. It will hold only one yarn.

Since it is only possible to knit with one yarn at a time it is necessary to consider what the punchcard or electronic pattern must instruct the machine to do. In Fair Isle knitting, a hole punched in the card instructs the machine to knit a stitch in the pattern colour. The absence of a hole instructs the machine to knit a stitch in the background colour. In double jacquard knitting, a hole punched in the card means that the stitch is to be knitted on the main bed, whereas the absence of a hole means that the machine must slip (that is, miss, or not knit) that stitch.

The implication of this for double jacquard knitting is that in preparing the pattern (whether it be a punchcard, mylar sheet or electronic pattern), for every colour used in one row of actual knitting, a separate row will be required in the pattern to show where that colour is to be knitted. This has to be so because the different colours are knitted at different times.

For example, if we are knitting the first row of a two-colour jacquard pattern, one row on the pattern will be needed to tell the machine on which stitches to knit the background colour and a second row of the pattern will be needed to tell it where to knit the stitches of the pattern colour.

Now look again at the plate joining the machine carriage to the ribber carriage. If you wish to change the yarn without breaking it off, it can only be removed or threaded into the yarn feed from the left-hand side. Because of this, at least two rows of the same yarn will have to be knitted before it can be changed. This has implications for the way in which pattern cards are constructed and the order in which the different rows of colour are arranged.

Before we proceed with constructing a double jacquard pattern it is perhaps useful to summarise the rules so far:

1. The yarn feed will hold only one yarn at a time.
2. Yarns will only be changed on the left-hand side of the machine, therefore two rows of knitting must be done between yarn changes.
3. A hole in the punchcard instructs the machine to knit a stitch on the main bed at that position. The absence of a hole instructs the machine to slip the stitch at that position.
4. The different colours in a pattern are knitted at different times and from different rows of the punchcard.

PREPARATION OF A TWO-COLOUR DOUBLE JACQUARD PATTERN

The stitch pattern that we shall convert is shown in Figure 1.

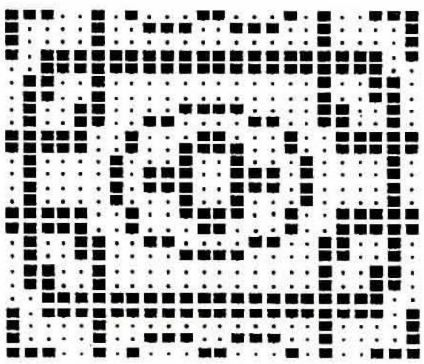


FIGURE 1 The stitch pattern

Original stitch pattern		2-colour Jacquard format	
		4	+0000+00+++00+++00+0000+
2	0++++0++000++000++0++++0	3	0++++0++000++000++0++++0
1	000++0+0+++00+++0+0++000	2	000++0+0+++00+++0+0++000
		1	+++00+0+000++000+0+00+++

0 = A punched stitch position
+ = An unpunched stitch position

FIGURE 2 Conversion of first 2 rows of stitch pattern to 2-colour Jacquard format

Original stitch pattern		2-colour Jacquard format	
		8	+0++++++++++++++++++++0+
4	0+0000000000000000000+0	7	0+0000000000000000000+0
3	0++++0++++++++++++0++++0	6	0++++0++++++++++++0++++0
		5	+0000+000000000000+0000+
		4	+0000+00+++00+++00+0000+
2	0++++0++000++000++0++++0	3	0++++0++000++000++0++++0
1	000++0+0+++00+++0+0++000	2	000++0+0+++00+++0+0++000
		1	+++00+0+000++000+0+00+++

0 = A punched stitch position
+ = An unpunched stitch position

FIGURE 3 Addition of second 2 rows of original stitch pattern to 2-colour Jacquard format

It is important for users of punchcard machines to note that any stitch pattern to be converted to double jacquard form must have an even number of rows. If you choose to follow this process with a pattern which has an odd number of rows, you must convert two repeats of the pattern to the double jacquard form (any odd number multiplied by two produces an even number).

A two-colour double jacquard card is constructed by taking each pair of rows of the original stitch pattern in turn. These form the **positive** rows of the new card since they indicate the pattern colour stitches. Two more rows have to be included in the new card to show the machine where to knit the background colour stitches and these **negative** pattern rows sandwich the positive, as illustrated in Figure 2.

Rows one and two of the original stitch pattern simply become rows three and four of the new jacquard card. Row one of the new jacquard card is constructed simply by punching out those positions which are not punched out on row two. Similarly, row four of the new jacquard card is made by punching out those positions which are not punched out in row three.

The rest of the new jacquard card is constructed by repeating this process for each successive pair of rows in the original stitch pattern. Figure 3 shows how rows three and four of the original stitch pattern become rows six and seven of the new jacquard card. Row five of the new card is constructed by punching those positions where row six is not punched, while row eight is made by punching out those positions where row seven is not punched.

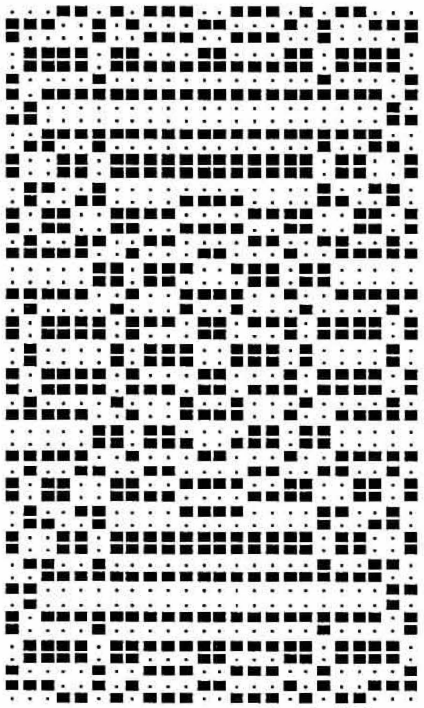


FIGURE 4 The complete stitch pattern in 2-colour Jacquard format

The whole of the new jacquard card is reproduced here as Figure 4.

While users of electronic machines can achieve this pattern conversion process simply by moving a switch, an understanding of these principles is important for later articles, where I shall be explaining how to prepare patterns for three or more colours.

CHECKING YOUR WORK

Note that the new card is twice the length of the original stitch pattern, that is, 52 rows long. This provides us with another useful fact about double jacquard patterns. Their length will be the number of rows in the original stitch pattern multiplied by the number of colours being used in each row of actual knitting.

This is useful information for two purposes. It provides us with a check to help ensure we have converted the pattern correctly and secondly it provides us with a warning. Long stitch patterns in many colours make for very long double jacquard cards indeed!

If you are going on to prepare two-colour jacquard cards from your own patterns, then you will need to check them for accuracy before you start knitting. The first general check is given above. The second (and more accurate) is to look at each successive pair of pattern rows. Each pair (that is, rows one and two, three and four, five and six and so on) should conform to the following rules:

1. Every stitch position across the width of the card should have been punched on either one row or the other.
2. No stitch position should have been punched on both rows of the pair.

If you are likely to find checking the card frustrating, always remember how much more frustrating it will be to discover a flawed stitch pattern part way through a piece of knitting!

Next month I shall be explaining the actual knitting method for two-colour jacquard, together with some hints and tips, before setting the scene for creating patterns using more colours per row.

MASTERCLASS

TOP WITH OPENWORK YOKE

Don't forget your knitting machine during August. It tends to be a thinking and a looking time rather than a knitting one, but don't quite forget those interesting and useful things you can do.

Mary Dowse

It's a lovely, lazy holiday month for many knitters, when gardening, holidays and visitors take precedence and lots of knitting clubs close for a break, so those of you who haven't packed your machine away for the month are often left to your own devices. My own machine is practically red-hot during August as, in common with most designers, I am extremely busy with new ideas and patterns for the coming season and it is a great time both to try these out and above all, for 'make do and mend'. Clean your machine, check your needles and replace any faulty wheels and screws and oil. If you have lost that elusive nylon cord, replace it – or do what I do. Invest in a reel of strong, fine thread and use that instead. If one length gets a bit soiled or scruffy, just cut another one. No, I haven't lost my nylon cord, I just like a finer one to work with.

Although my machine never gets packed away if I can help it, I do give it a better clean than usual, since it is going to be used such a lot and there's little time later on. I say this with great feeling as for a considerable time this year we have 'had builders in' and everything has had to be packed away several times at short notice. All I can suggest to help you in such circumstances is that you keep an eagle eye on every transfer tool, every weight, every gadget and make sure that you know exactly where you put it. I can assure you that it is quite dreadful when you cannot find everything quickly. Things like close-knit bars are particularly elusive. It is quite wonderful, however, to have your machine back in place, clean, oiled and with all your tools in the right place, ready to hand. I have to be especially careful with fine yarns and to make sure that they haven't wound themselves round where they shouldn't be, but the sheer bliss of 'everything right' is more than worth the tedium and suffering beforehand. So, if you have been knitting madly all summer, stop, clean and tidy up. You'll feel wonderful.

If you do have time for knitting, marshal your yarns and try some of those dreaded tension squares for further reference. Never, never are they completely fool-proof but a little time spent now does make things infinitely easier later on. Don't forget that your tension squares must be 'finished' by pressing or steaming according to yarn and left to 'settle' before you measure the stitches and rows. If you are not sure, try steaming only, then a light pressing and then a heavier pressing, but never 'iron' out of shape. You can block your squares but always release them before they are totally dry so that they can settle and find their own level. If you are knitting sideways, hang them to dry so that they stretch as they will in wear.

Be careful with synthetic yarns to find the finish that doesn't mark your fabric. With wool I usually find that I can steam-press quite firmly, but I am always very careful with synthetics and always use steam with lurex as the colour can be affected by too hot or dry an iron. Tension squares are important and it is worth repeating that it is the number of stitches and rows that are important, not necessarily a suggested tension number which can only be approximate, since machines can vary quite a lot, particularly if you work mainly with rather thick four-ply or double knitting yarn.

When you have done all this, let's hope you still have time to knit something lovely. Why not be dashing and knit something in silver for summer and later. You may not fancy silver leather pants or skirt but a silver sweater would be great for holidays. If you are frightened that ordinary silver lurex isn't soft enough for you to wear – although I have never found this a problem, I know that some people have very sensitive skins and can't always wear wool – Nina Miklin has a wonderful soft lurex which would make a beautifully fashionable silver sweater or cardigan. If you don't want the fashionable all-silver look, how about narrow silver edges or a small silver pattern? It sounds a bit odd to use silver for summer but is surprisingly effective and it's easy to knit. You could even knit a silver pleated skirt for special occasions. Fine pleated skirts are marvellous for this time of year anyway, whether in silver or a plain colour. If you're thin, you could knit a really narrow ribbed skirt to wear with your top, either long or very, very short.

TOP IN 120's POLYESTER THREAD WITH OPENWORK LACE YOKE

This can be worn as a top with skirt or pants or as a very short mini-dress. Wear over a contrasting sleeveless top to show through the lace.

The skirt can be knitted in the same thread or in a contrast. Skirt pattern is BEATRICE price £1.50 post free from Mary Dowse, 50 Saint Anne's Crescent, Lewes BN7 1SD. The top can be knitted on any single-bed standard gauge machine. The skirt needs a ribber or Passap/Pfaff machine.

TOP

SIZES

Small, medium and large but it is loose fitting. Length approx 70 cm.

Jewellery, LIBERTY.

18▶

YARN

120's Polyester Thread from Empress Mills, Empress Street, Colne, Lancashire.

1 x 7000 m cone of Polyester Thread in each of 4 colours.

Original used purple, blue, turquoise and emerald green, knitted together as one thread. You will use a maximum of ½ cone of each colour and will have enough left for a medium-full, medium-length skirt, though for a really full long skirt you will need an additional part-cone in each colour.

TO KNIT

Cast on in waste yarn 90-0-10 from left, [100-0-10, 100-0-20] over 2 needles knitting, 1 needle non-knitting to make a mock rib. Knit 15 rows, ending with loose row. Change to main yarns. Knit 1 row loose. Main tension –1, knit 30 rows. Pick up first row to make hem. At right, increase 1 st every 4th row to 90 [90, 100] sts, but at left, knit straight to row 272. Decrease 1 st every alternate row 24 times (48 rows). 320 rows in all.

Mark shoulder at right. at left, cast off 40 stitches.

At left, increase 1 st every alternate row to 90 [100, 100]. At right, decrease 1 st every 4th row to 320 rows. Make hem as at beginning. Pick up hem and cast off loosely. Make 2nd piece, reversing all shaping.

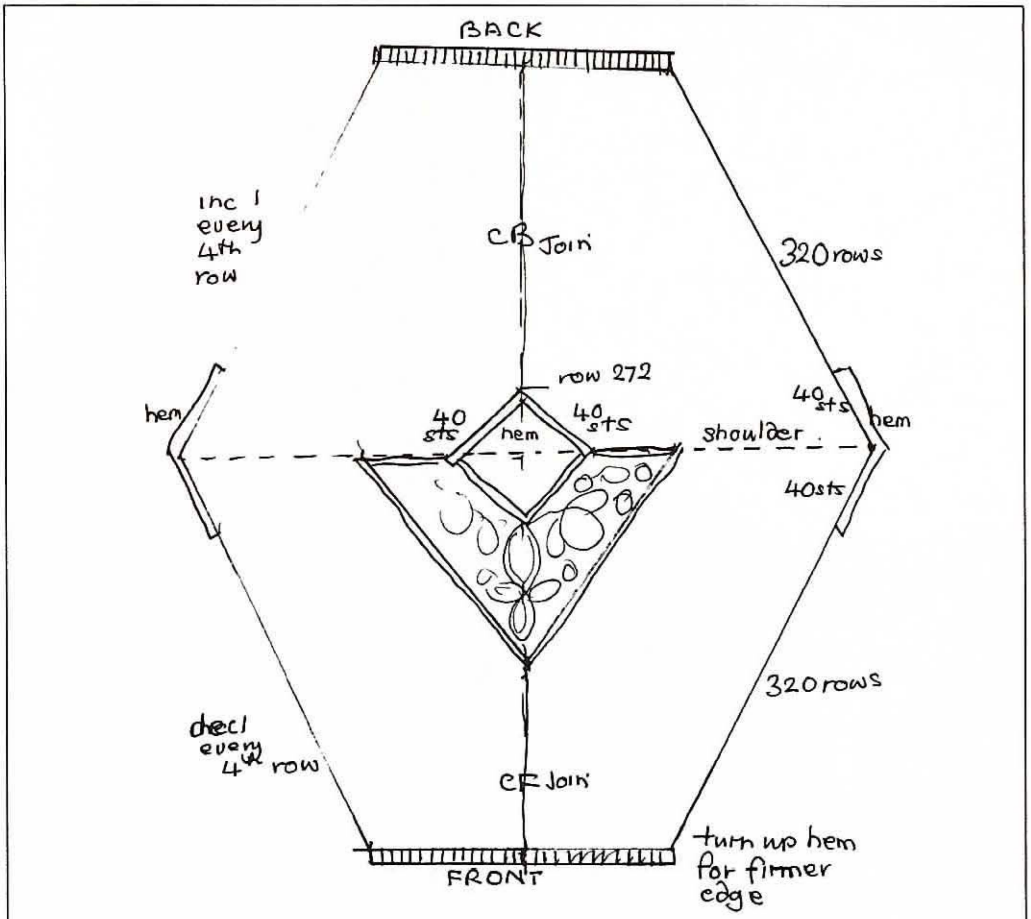
Sew centre seam, using fine loose over-sewing, picking up one thread only each side.

Knit rouleau for yoke, approx 4 m long.

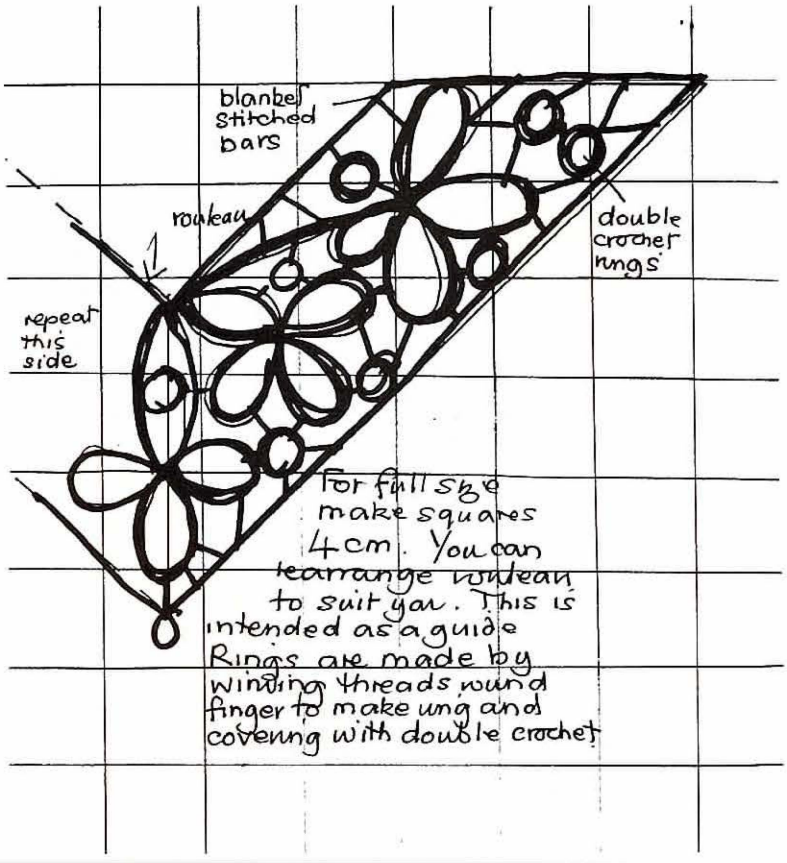
Set machine to knit 1 row, slip 1 row. MT–1. Knit length required. Make double crochet rings to fill spaces by winding threads round finger to make ring and double crochet tightly over ring.

Cut thick paper or thin card to the full size of diagram given. Tack rouleau firmly round all edges (little loop at CF). Then arrange and tack loops. As wrong side should face you, you can sew any ends firmly so that they don't show. Tack rings where there are big spaces. Join by sewing together or by blanket stitch bars, made by taking threads across several times and blanket stitching closely. Sew rouleau firmly at joins and crossings. When finished, neaten any ends and take off paper. Sew neatly to cast-off shoulders and large triangle for front yoke. At back neck, pick up 40 sts centre to shoulder. Knit 12 rows. Pick up first row and cast off. Repeat other side. Neaten ends by sewing to front yoke edges.

Sleeve edges: Pick up 40 sts at each side of shoulder marker. Knit 12 rows, pick up first row and cast off loosely. Repeat other side. Sew side seams. Steam press lightly. If required, since this is a very light fabric, turn up bottom hem and slip stitch loosely to make a firmer edge.



DIAGRAMS FOR TOP IN POLYESTER



Blue Danube

Mary's latest confection for dances and parties has all the vivacity of a Viennese waltz in its full gathered skirt swirling from a tiny strapless bodice and the demure fichu, an optional extra which can also be worn as a stole. A simple style, Blue Danube is very easy to knit in Bramwell's Lurex and is sure to sparkle on many a starry night to come. The pattern for this Mary Dowse Original costs £2.50. Order yours with the coupon provided.

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LATCH ON

WEAVING

In my opinion, weaving is one of the most neglected stitches, which is a pity because it is quite easy to do and very effective in the right place.

Joan Lafferty

'What is the right place?' I hear you asking. Cushion covers spring to mind immediately. This is an excellent way to use up oddments of yarn and, at the same time, experiment with the machine and stitch. The books tell us to use a fine yarn for the backing and a thick one for the weaving. This is not entirely necessary; I have a cushion cover that has been in use for years; I used our old friend 'four-ply acrylic' for both backing and weaving, with a neutral shade for the knitting, alternating about 12 different shades for the weaving. I then repeated in sequence until I judged there was enough work for my cushion cover.

If I were to repeat this particular exercise I would try to work things out so that the colours matched at the sides, which would mean working my colours backwards on the second half. I finished round the edges with yards and yards of lacing cord and no one has yet commented that the colours do not match at the edges. But there are so many of them, I doubt if anyone would stop to count. For this cover I used Card 1, I wanted the fabric to be as firm as possible since I was using thinnish yarn.

A hint about weaving on the Brother and Toyota machines. The instruction books tell us to thread up the weaving yarn as for any other two-colour work, transferring the weaving thread from side to side on every row. For machines which select the needles forward for patterning, there is no need to thread up, just put the cone on the floor at your feet and lay the yarn across on each row. It requires a moderate amount of tension on the weaving yarn, but a little experimenting soon shows how to hold the yarn to get the desired effect.

Emboldened by the success of my first attempt, I decided to make another cushion cover. I had been given some odd balls of 'fancy' yarn in double knitting, not suitable for the knitting machine (there were no 'chunkies' in those days). I studied the weaving patterns in 'Stitch World' very carefully, because some had rows of plain stocking stitch between the weaving. I decided this would not wear well for a cushion cover so settled on number 452, with cotton yarn in ecru shade for the background knitting. The pattern lent itself to knitting six rows in each of three fancy yarns, interspersed with six rows of dark brown each time. The finished result didn't look anything like the pattern in the book, which just goes to show that we should experiment a little – when we have time!

I did not stick to cushion covers for weaving after this. I went the 'whole hog' and tried a coat from a magazine. The main part of the coat was woven, with enormous tuck stitch sleeves. Having finished it I did not like it at all. The different textures made it difficult to know when to wear it, since the fronts of the coat overlapped with one button on the shoulder, making it very warm in front but not quite so warm at the back, while the wind blew through the sleeves, which were not half so thick, even in tuck stitch!

So I took it to bits, did a bit of cut-and-sew on the woven pieces (no prize for guessing what I made of this!), while the tuck stitch sleeves are still in the cupboard, some ten years later, waiting for me to find the time (and the patience) to undo them, steam the yarn and make something else. If I were going to make a woven coat again I would learn from this disaster, making a conventional shape, with sleeves woven as well. Then I would line it and I am sure it would be a jolly good, warm garment. Or maybe I would make a jacket or a three-quarter length car coat, but I wouldn't be using the brown acrylic again – I've seen enough of that!

This time I am 'poaching' an idea from a member at the knitting club. She knitted a jumper with set-in sleeves, making the work rather wider than normal at the armhole shaping. She then took the work off on to waste yarn about three inches from the top of the shoulder on the fronts. Reversing it, she replaced the stitches so that it was slightly gathered (with two stitches on some needles, but I never discovered just how many stitches she 'lost'). She then used Card 1

The Woolleys **by Doug Baker**

and a contrast yarn, for the weaving. It was quite a simple effort but looked most effective. I have lost touch with this member over the years, so cannot be more specific about her methods.

Years ago my eldest son emigrated to New Zealand and from the contact with that country we were in touch with the 'London Maori Club', which had a company of dancers who performed Maori dances for charity. My little daughter was very interested in all aspects of dance and promptly learned their steps. They, of course, danced in the 'grass' skirts with coloured tops. So, naturally, she wanted a costume to match. Inspecting the originals carefully, I realised that I could weave the top, which I did, in the appropriate colours (black and red on a white background in this case), but no way was I going to attempt a 'grass' skirt (I believe the originals were nylon, but I am not sure). Anyway, I bought some soft, fawn coloured string and painstakingly hung this all round the woven top. This 'passed muster' with the six-year-old (they can be very fussy!), so I hand the idea on to you if you are required to make a fancy dress. (The haka dance is not compulsory!)

What else have I done in the weaving line? When tote bags were all the rage I made several of these, making the work slightly narrower, but about as long, as the cushion covers. I then knitted three lacing cords in assorted colours, plaiting them together to make the handles. (I usually lined these bags with cotton material to give them strength.) I have also made woven belts, although these are a bit tricky; being limited to 200 needles on the machine one can only make smallish ones. Unless, of course, you care to weave over about 12 needles, then you can make them as long as you wish. Again, I lined the belts, but I think this is rather a time-consuming exercise, unless you are desperate for a special colour.

Anyone who works for, say, charitable bazaars might well like to consider woven articles. The cushion covers sell well if muted shades are used, since most people want to try to match the furnishing of the room. I have found caravanners go for the brighter colours, but have only done these to order. Tote bags are out of fashion just now, but made a bit larger with a zip they might do as a shopping bag; a bit smaller, also with a zip, or an envelope shape and you have a handbag. Given wooden handles, a length of weaving can make a knitting or work bag; mounted on a coat-hanger, you have a peg bag. I usually line these bags to give a bit of weight, but the beauty of weaving is that the inside is firm and stable without loops.

Many years ago a knitting acquaintance make a gentleman's waistcoat (with points) in weaving. She had the old Jones/Brother machine with buttons, which made it a time-consuming job. It looked very fetching when finished, but I never saw her husband wearing it. While I admire the technique and workmanship I couldn't see the men in my family wearing such a garment either! But with more colourful ties for gentlemen making their appearance, who knows what might follow? Shall we set a trend? I doubt it! There are hardly enough machine knitters (or are there?). Certainly not if all the gentlemen in the family are as conservative in their dress as mine are!

Many years ago I remember seeing rugs made in weaving, I don't think these caught on, although at the time I vaguely thought that one could make bathroom mats in cotton – only cotton wasn't so readily available in those days.

I've come to the conclusion that I have a bit of a 'thing' about weaving – just after the war when furnishing materials of all sorts were hard to come by, I had a small hand loom. This had a heddle that would take rug wool, so I wove yards of rug wool and made a stair carpet. This was too narrow for my purpose, so I crocheted down the sides, also with rug wool. I had a few of my W.I. colleagues in for coffee when one of my sons chose to tell them that 'Mummy has made some stair carpet'. They all trailed out to the hall to see my effort and were suitably impressed. High praise indeed!

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2 PICOTS AND EYELETS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Spectrum Linaria. (Yarn Guide No. 11.)
1 x 500g cone in Cerise (MY).

GARMENT WEIGHT

Finished garment in first size weighs 295g.

The fibre content of this yarn is 100% Courtelle Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns Limited, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 99 [105, 109, 115, 119] cm, 39 [41½, 43, 45½, 47] in.
Length to shoulder 65 [67, 69, 71, 73.5] cm, 25½ [26½, 27, 28, 29] in.
Sleeve seam 44 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
The chart shows one complete diamond. This is worked 5 times across back and front.

BACK

Push 141 [149, 155, 163, 169] Ns at centre to WP with extra N at right. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT–2 and MY, K 30 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. K 8 rows.

TUCK

Using MT, K 6 rows. Transfer every alt st on to its adjacent N, leave empty Ns in WP. K 6 rows. Make a hem by placing loops of first row of tuck on to corresponding Ns. K 8 rows. RC shows 28. Work first row of diamond patt from chart as follows:- Transfer the centre st and every foll 28th [29th, 30th, 32nd, 33rd] st at left and right of centre 0 st on to its adjacent N at right, leave empty Ns in WP (i.e., 5 motifs with 27 [28, 29, 31, 32] sts between). K 2 rows. This sets position of first 2 rows of each diamond from chart. Work next 28 rows from chart. RC shows 58. Cont in st st. K 8 rows. Transfer every alt st on to its adjacent N, leave empty Ns in WP. K 94 [98, 102, 106, 110] rows. RC shows 160 [164, 168, 172, 176].

SHAPE ARMHOLES

Cast off 5 [6, 6, 7, 7] sts at beg of next 2 rows. Dec 1 st at each end of every row until 107 [113, 119, 125, 131] sts rem, then on every foll alt row until 99 [103, 107, 111, 115] sts rem *. K 54 [56, 58, 60, 62] rows. RC shows 236 [244, 252, 260, 268].

SHAPE SHOULDERS

Cast off 14 [15, 16, 17, 18] sts at beg of next 4 rows. Cast off rem 43 sts loosely.

FRONT

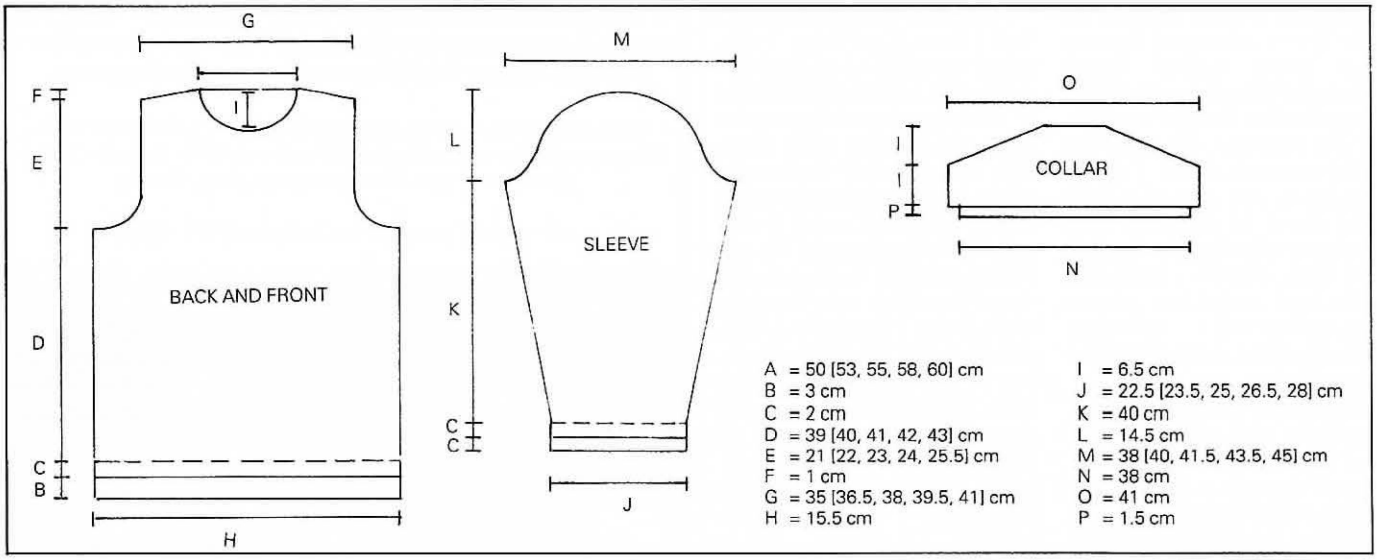
Work as for back to *. Work a single motif from chart over centre 17 Ns, K 30 rows. Cont in st st. K 4 [6, 8, 10, 12] rows. 20 rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MY, cast off centre 19 sts. Push 40 [42, 44, 46, 48] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 28 [30, 32, 34, 36] sts rem. K 8 rows.

SHAPE SHOULDER

Cast off 14 [15, 16, 17, 18] sts at beg of next row, K 1 row. Cast off rem 14 [15, 16, 17, 18] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.



A = 50 [53, 55, 58, 60] cm
B = 3 cm
C = 2 cm
D = 39 [40, 41, 42, 43] cm
E = 21 [22, 23, 24, 25.5] cm
F = 1 cm
G = 35 [36.5, 38, 39.5, 41] cm
H = 15.5 cm
I = 6.5 cm
J = 22.5 [23.5, 25, 26.5, 28] cm
K = 40 cm
L = 14.5 cm
M = 38 [40, 41.5, 43.5, 45] cm
N = 38 cm
O = 41 cm
P = 1.5 cm

Skirt. EMPIRE. Hat. LITTLEWOODS.

24►

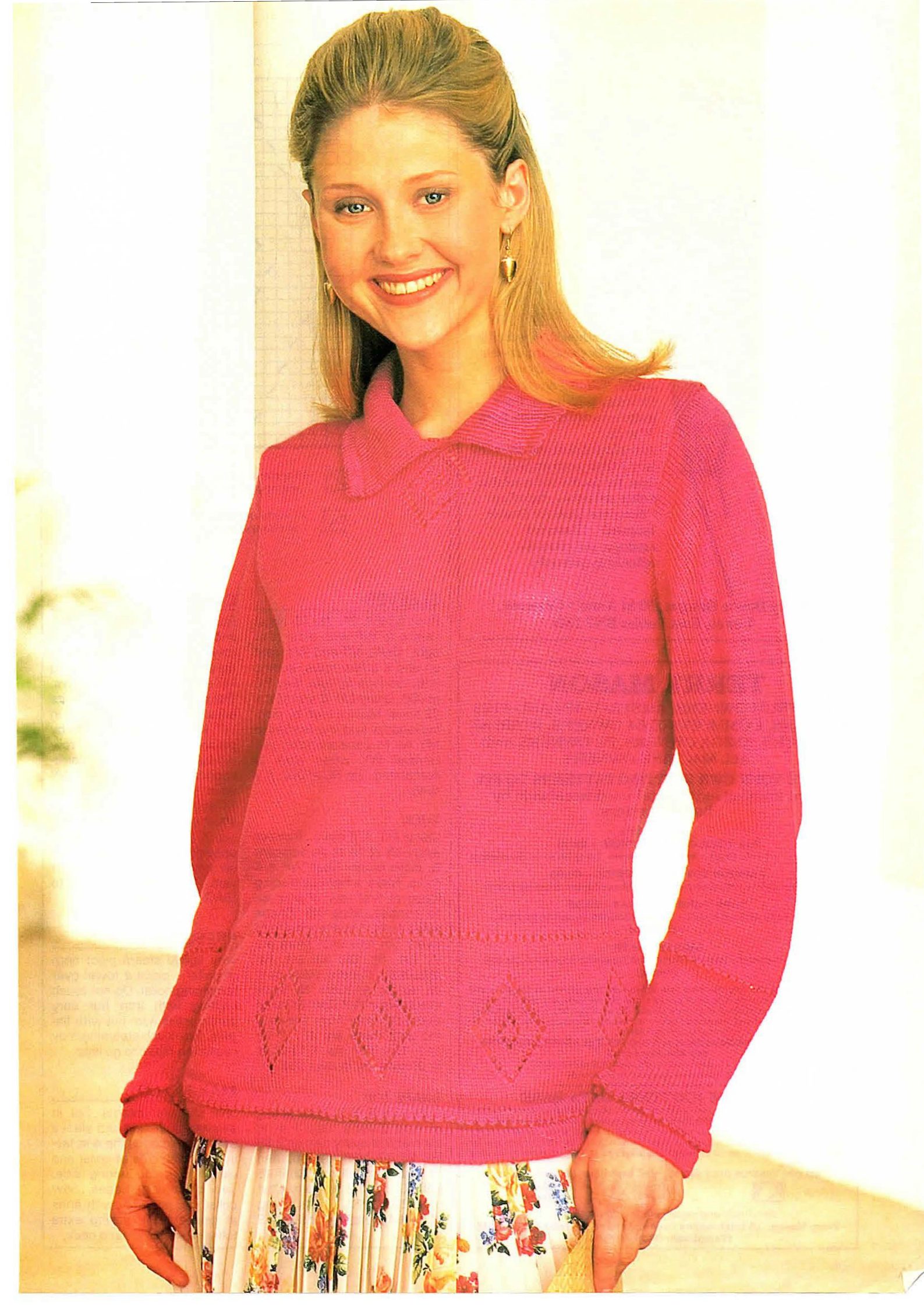


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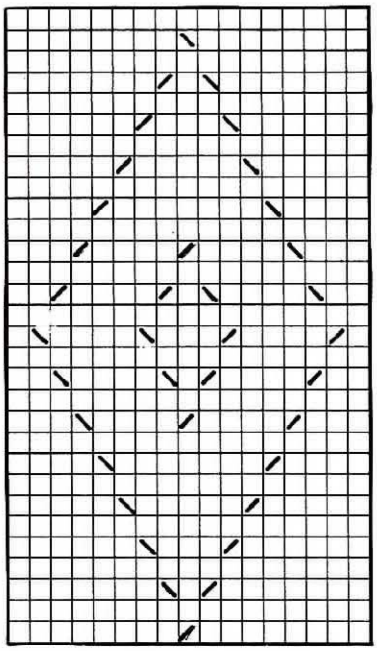
CHART



= Transfer st to adjacent N at right and leave empty N in WP.

= Transfer st to adjacent N at left and leave empty N in WP.

SLEEVES

Push 63 [67, 71, 75, 79] Ns at centre to WP with extra N at right. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT–2 and MY, K 22 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. K 8 rows.

TUCK

Using MT, K 6 rows. Transfer every alt st on to its adjacent N, leave empty Ns in WP. K 6 rows. Make a hem by placing loops of first row of tuck on to corresponding Ns. Shape sides by inc 1 st at each end of every 6th row until there are 77 [81, 85, 89, 93] sts. RC shows 62. Transfer every alt st on to its adjacent N, leave empty Ns in WP. Cont to inc on every 6th row from previous inc until there are 107 [113, 117, 123, 127] sts. K 12 [6, 6, 0, 0] rows. RC shows 164.

SHAPE TOP

Cast off 5 [6, 6, 7, 7] sts at beg of next 2 rows. Dec 1 st at each end of every row until 85 [89, 93, 97, 101] sts rem, then on every foll alt row until 45 [49, 53, 57, 61] sts rem. Cast off 9 [10, 11, 12, 13] sts at beg of next 4 rows. Cast off rem 9 sts.

COLLAR

Push 107 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT–2 and MY, K 6 rows. Transfer every alt st on to its adjacent N, leave empty Ns in WP. K 6 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed Set RC at 000. Using MT, cast on 4 sts at beg of next 2 rows. 115 sts. K 22 rows. Push 4 Ns at opposite end to carriage to HP on next 24 rows. Break off yarn. Push Ns from HP to UWP. K 1 row. Cast off.

PRESSING

Very lightly steam picot hem of collar – place a towel over remaining collar. Do not touch knitting with iron but very gently press hem flat with fingers. Too much steaming may cause the fabric to go limp.

MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Fold back the 4-st facings at each side of collar and catch down on wrong side. Join picot hem edges. Sew collar into position, with ends at centre front, easing extra fullness evenly around neck.

MOTIFS MADE EASY – PART 1

Motifs are easy to knit on Brother punchcard and electronic machines, although the actual methods vary with the different models. This short series will explore how to knit motifs and some of the variations which are possible.

Diane Bennett

WHAT IS A MOTIF?

A motif is knitted on only some of the needles on the bed, instead of using all needles as for an all-over pattern.

Motifs are most commonly knitted in Fair Isle, but it is also possible to use weaving, lace, fine lace and thread lace (if available).

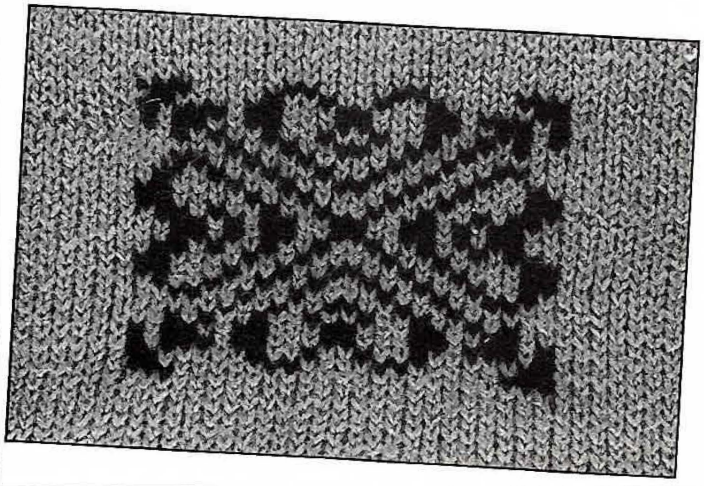
HOW TO SELECT A MOTIF

Older punchcard machines: These machines do not have automatic selection for a motif, so it must be knitted while the carriage is selecting needles for an all-over pattern. Using a washable marker pen, mark the position of the needles on the bed over which the motif should be knitted.

To knit the motif, take the carriage across to select the needles for row 1. Using a straight edge pusher, push **back** all needles in D position except those on which the motif is to be knitted. Knit the row, then push back the needles not required again. Repeat this for the length of the motif.

The single motif shown in Figure 1 is knitted on the 24 needles in the centre of the bed. To knit this, insert the punchcard and select the needles in the usual way. Push back all selected needles except those between needles 12 at the left and right of centre – you should be able to see these easily from the red line on the needle protection strip, but they should also be marked by you for ease of knitting.

This sounds more difficult than it really is – after all, most motifs are knitted over a relatively small number of rows. For large size garments, buy a solid long ruler (preferably a wooden one), so that a much larger number of needles can be pushed back at each side than when using the needle pusher provided with the machine.



Newer punchcard machines: These machines have an automatic single motif facility. First, find the green bars or cams which should be placed on the needlebed to isolate the needles for the motif. Some can be joined by pushing them together at the ends, so that more than one motif can be knitted. Find the cam for just one motif, which is 24 stitches wide and has a rounded channel at each end. Notice that this has a bow at the left side and a line at the right side, showing where the cam should be placed on the needlebed.

Look on the needle protection strip and you will see the blocks of 24 needles which correspond with the punchcard marked. The centre block and every alternate block outwards is marked with a thick red line, while the alternate block is white. On the left side of each block is a red bow, showing where the bow on the cam should normally be placed.

To knit a single motif in the centre of the needlebed, as shown in Figure 1, bring forward the needles to be used to knit the garment and place the motif cam behind the 12 needles at each side of 0. Since the marks are on the strip at the front of the needles and the cam is placed at the back of the bed, you will find it helpful to bring forward slightly two needles, one at each end of this block, so that you can see clearly where to put it. Make sure that it is pushed firmly on to the bed – the little plastic 'feet' under it will ensure that it stays on the bed.

The motif is now simple to knit. Set the carriage to SM (single motif) and only the needles in the block where the cam has been placed will be selected.

Electronic machines: Motifs are placed on the needlebed of an electronic machine by programming the position required. As a simple example, a 24-stitch motif placed in the centre of the needlebed, as shown in Figure 1, should be knitted on needles yellow 12 to green 12. Tell the machine that a motif is to be knitted by putting selector II on or moving the pattern selector switch to the top position for an A motif. If using a 910/950/950i/965/965i, programme this as Y12 – Y12 – G12, or, for the 930/940/270, use quantity 1 – position Y12. Needles will only be selected to D position for the motif on this block of needles.

There is a problem which can occur when using **any** machine, although it seems to be more common when using an electronic, probably because these machines are more frequently used to knit motifs. The motif appears to have been positioned correctly, using whichever method is appropriate for the machine, but when knitted there is a single stitch which is knitted on the **wrong side** of the motif! If this happens, look at the needle protection strip – it has probably slipped one needle across, which can be difficult to see if you have gaps at the end of the bed. To avoid this, use a small amount of Blu-tack under each end of the strip to hold it in place.

KNITTING A MOTIF

Before casting on the garment piece on which a Fair Isle motif is to be placed, break off two pieces of main yarn. These are used to wrap and neaten the edge of the motif.

Figure 2 shows the punchcard design used to knit Figure 1. This can be used on any punchcard or electronic machine, being either drawn on to a mylar sheet for the former or entered correctly for the latter.

To knit the sample, as shown in Figure 1, using Fair Isle, first check that the motif has been set up correctly as described above. Set the machine to KC for older punchcard machines, SM for newer punchcard machines and KC for electronic machines. Make sure that end needles will **not** be selected – otherwise the contrast yarn will be stranded from the motif to the end of each row. Some electronic owners need to set the carriage to KCII to stop end needles selecting. For the 965 and punchcard machines, adjust the position of the cams under the carriage, if necessary, to stop end needles selecting. Look up the diagram in your instruction

26►

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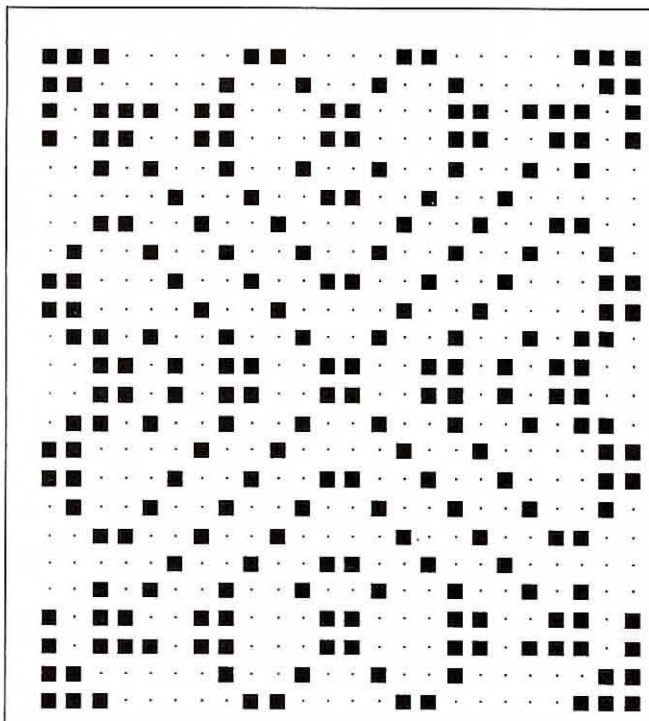

FIGURE 2

book if you do not know how to do this.

Knit a few rows using main colour only before selecting the needles for the motif. Set the carriage to select the needles (older punchcard machines – push needles at each side of the motif back). Make a loop at the end of each of the strands of main yarn which you reserved, then hang this loop on the first unselected needle at each side of the motif.

Set the button on the carriage to MC, to knit Fair Isle and knit 1 row. On the same side as the carriage **only**, lift the strand of main yarn and wrap it over the first unselected needle beyond the motif. Notice how the contrast yarn is trapped by this strand, so that it is taken beyond the edge of the motif. If it is not wrapped and knits straight back into the motif, a small hole is formed at the side of the motif.

There are other methods which can be used to wrap the edge of a motif, but this is usually the neatest. You may like to experiment on a sample, wrapping one stitch from the motif on one side and two stitches from the motif on the other side. Occasionally, it is neater to wrap the second needle from the edge of the motif – but for a garment piece make sure that you do the same on **both** sides.

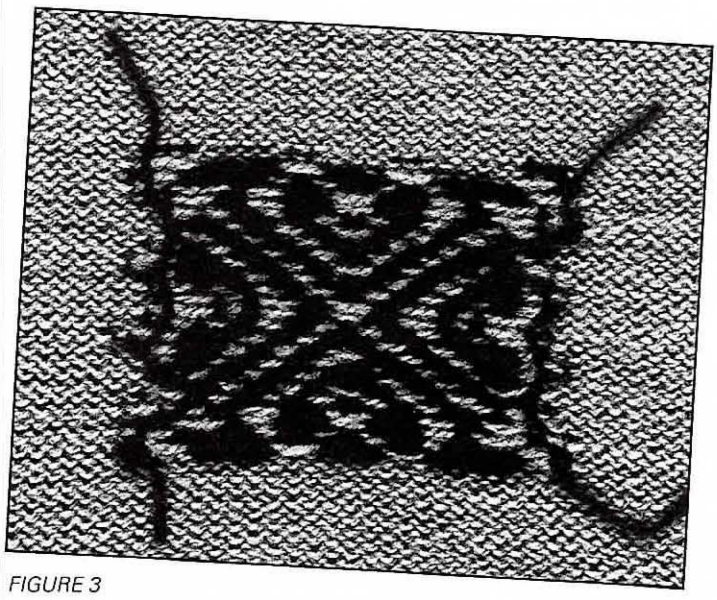

FIGURE 3

Figure 3 shows the wrong side of Figure 1, which has been wrapped with a contrast yarn so that you can see it clearly.

THE FLOAT PROBLEM

Motifs which have a large number of long floats are undesirable, especially for children. However, to achieve the desired effect this is sometimes necessary. To hold the floats against the knitted fabric, take one or more extra strand(s) of yarn.

When the needles are selected for the motif, secure the extra strand(s), below the area(s) of the motif where floats will be formed, by hanging a loop on to a needle. Every alternate row, lift this strand of yarn and wrap it on to a needle. This may be a selected or an unselected needle – but make sure that you return it to the correct position after wrapping, otherwise it will knit the wrong colour.

Although main yarn is used when wrapping the edges of the motif, it may be preferable to use contrast yarn when wrapping over floats. If a stitch is wrapped with a contrast colour, this will show on the right side of the knitting. Knit a sample of the motif before using it on the garment piece and decide whether the areas behind the floats are knitted mainly with contrast yarn or mainly with main yarn, then wrap over the floats using the appropriate colour.

MOTIF IDEAS

The punchcard packs provided with your knitting machine contain very few cards which can be used as motifs and even Stitch World for electronics is rather limited. There are many interesting motif designs available – look for ideas in magazines, punchcard books and from designers such as Iris Bishop or Wendy Phillips. Consider using motifs in different ways, for example by combining all-over designs and motifs to create picture sweaters.

A single motif is very easy to design, using the graph paper which is usually provided with packs of punchcards or mylar sheets. Use a picture of a suitable size – remember that this can be altered by your local photocopier if necessary. The thrill of designing your own motif, specially suited to a friend or relative, is enormous and it is not always possible to find the exact design that you require.

EXPERIMENTS WITH CARD 1

Although motifs are usually knitted in Fair Isle, using a 'picture-type' motif, such as the punchcard, Figure 2, many other designs can be used. For a simple example, take the bird's-eye design which is Card 1 for all punchcard machines, Stitch World pattern number 30 for most electronics and pattern 1 for the KH900.

This is a simple, all-over geometric design which can be any size and can be placed in any position on the needlebed. First, select any block of 24 needles, not necessarily a block which corresponds with the 'correct' motif position as shown by the bars on the needle protection strip. The motif will knit in this position and because it is a simple geometric design it looks exactly the same as when placed centrally.

Now, try altering the width of the block on which the motif is knitted. Electronic owners could try 16 needles, programming the motif as Y8 – Y8 – G8 or quantity 8 – position Y8. Owners of older punchcard machines can simply alter the number of needles to be pushed back. For the newer punchcard machines, either use the method described for older punchcard machines, or select the motif as described and push back some needles on each side.

Although I have described this as a block placed in the centre of the needlebed, it can, in fact, also be knitted in any position. Figure 4 is a drawing of a garment knitted with a motif 16 stitches wide, using card 1, where the motif has been centred on the shoulder seam. This is not always easy when using a punchcard machine and a larger motif, because of the limitations as to where the motif can be knitted. However, choose a simple design, such as Card 1, Silver Card 2 (card 1 doubled both ways) a very small zig-zag and other small designs and the motif can be almost any width and knitted in almost any position.

In this article I have concentrated on motifs knitted in the traditional way, using the Fair Isle setting. In the next article in this series, I will be exploring variations, including motifs knitted with different stitch patterns.

Owners of Brother electronic machines may like to know that Diane has just published a book about motifs for these machines. Ten samples explore the great variety of motifs which can be knitted with a Brother electronic, from single motifs to multiple motifs including superimposed and mirrored motifs. The book, 'Motif Magic', contains programmes for all 60 and 200 needle electronics – 965, 965i, 950, 950i, 910, 930, 940 and 270 and is available from your local dealer for £5.25 or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ for £5.50 inc. p&p.

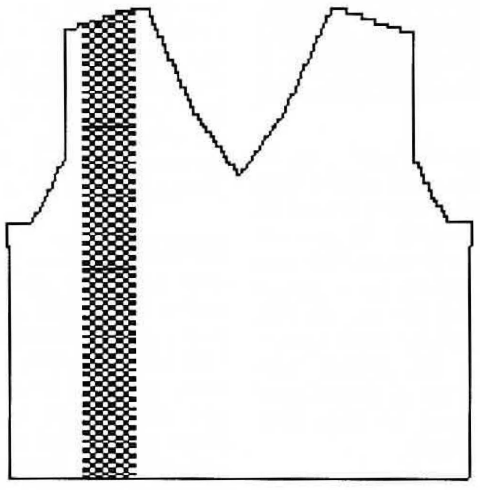

FIGURE 4

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DS

3 CLASSIC COVER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 and E6000 machines.

MATERIALS

Yeoman Panama. (Yarn Guide No. 10.)
2 [3, 3, 3] x 500g cones in White (MY).

GARMENT WEIGHT
Finished garment in first size weighs 990g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Actual size 117 [129, 141, 153] cm, 46 [51, 55½, 60½] in.
Length to shoulder seam 72.5 cm, 28½ in.
Sleeve seam, including turn-back cuff, 43 cm, 17 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

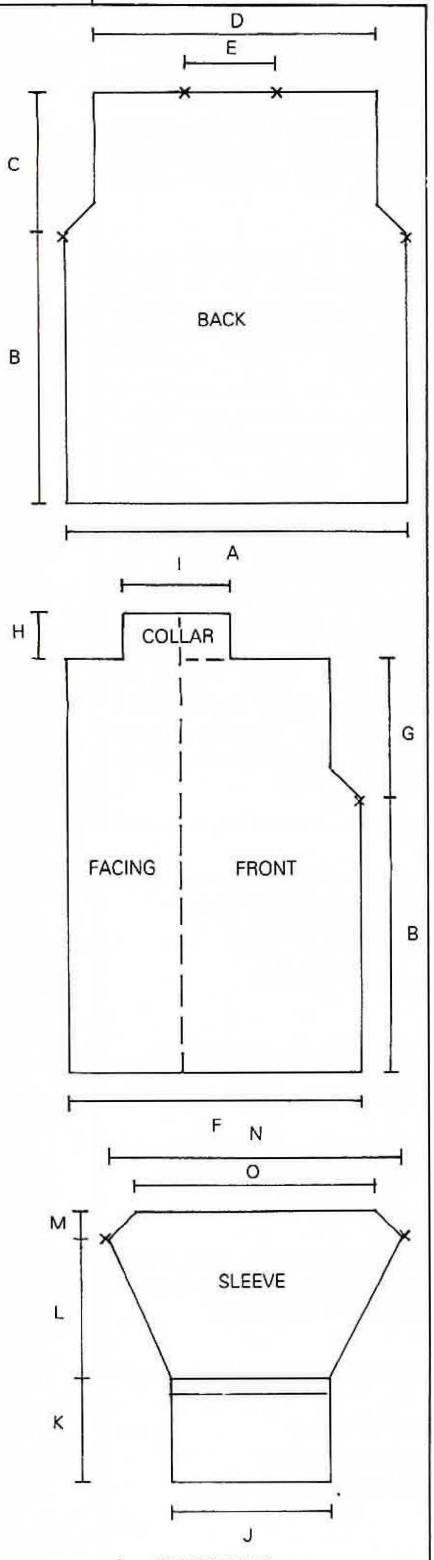
TENSION

50 stitches on each bed to 30 cm and 100 rows to 15 cm, measured over half Fisherman's rib (EX/N) on full needle rib (stitch size approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

E6000 – No electronics needed.
If you are used to grafting by hand, then you can run the 40 stitches (on each bed) of collar and facing on to waste yarn and graft. If you are not used to hand grafting, then cast off and make a neat seam.
You may need to unravel your test piece for sewing first size – I did.
Use matching sewing thread for sewing the facing into place.
Use blue strippers if you have them.



A = 60 [66, 72, 78] cm
B = 48 cm
C = 24.5 cm
D = 51.5 [57.5, 63.5, 69.5] cm
E = 15.5 cm
F = 52 [55, 58, 61] cm
G = 26.5 cm
H = 8 cm
I = 24 cm
J = 35 cm
K = 18 cm
L = 25 cm
M = 4.5 cm
N = 51 cm
O = 42.5 cm

BACK

Handle down. Blue or orange strippers. Set up 100 [110, 120, 130] Ns on each bed at centre in WP for full needle rib. * Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3¼/3¼, K 4 rows. Set lock on N/N and stitch size to 3½/3½, K 1 row. Set RC at 000. Set lock on EX/N and stitch size to 4/4, K 320 rows *. Place a marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on each bed at each end of next and every foll 4th row until 90 [100, 110, 120] sts rem on each bed, K 3 rows. Dec 1 st on each bed at each end of next and foll 6th row. 86 [96, 106, 116] sts on each bed. K 135 rows. RC shows 162. Place a marker at each side of centre 26 sts on front bed. Cast off loosely.

FRONTS

Handle down. Blue or orange strippers. Set up 87 [92, 97, 102] Ns on each bed at centre in WP for full needle rib. Work as for back from * to *. Place a marker at right edge.

SHAPE ARMHOLE

Set RC at 000. Dec 1 st on each bed at right edge of next and every foll 4th row until 82 [87, 92, 97] sts rem on each bed, K 3 rows. Dec 1 st on each bed at right edge of next and foll 6th row. 80 [85, 90, 95] sts on each bed. K 149 rows. RC shows 176.

SHAPE SHOULDER

Cast off 30 [35, 40, 45] sts on each bed at right edge loosely. Using a length of MY, cast off 10 sts on each bed at left edge loosely. 40 sts rem on each bed. Set RC at 000. K 52 rows. Cast off loosely (see Notes). Work second front in reverse.

SLEEVES

Handle down. Blue or orange strippers. Set up 59 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3¼/3¼, K 4 rows. Set lock on N/N and stitch size to 3½/3½, K 1 row. Set RC at 000. Set lock on N/EX and stitch size to 4/4. K 100 rows. Set lock on EX/N, K 20 rows. Set RC at 000. Shape sides by inc 1 st on each bed at each end of next and every foll 12th row until there are 85 sts on each bed. K 21 rows. RC shows 166. Place a marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on each bed at each end of next and every foll 4th row until 75 sts rem on each bed. K 3 rows. Dec 1 st on each bed at each end of next and foll 6th row. 71 sts on each bed. K 5 rows. RC shows 32. Cast off loosely.

MAKING UP

Join shoulder seams. Join centre back collar and facing seam. Join collar to back neck. Fold facing to inside and catch down invisibly to back neck and along both fronts and lower edges. Set in sleeves. Join side and sleeve seams, reversing seam of turn-back cuff on sleeve. Fold back 9 cm, 3½ in of cuff.

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'DS

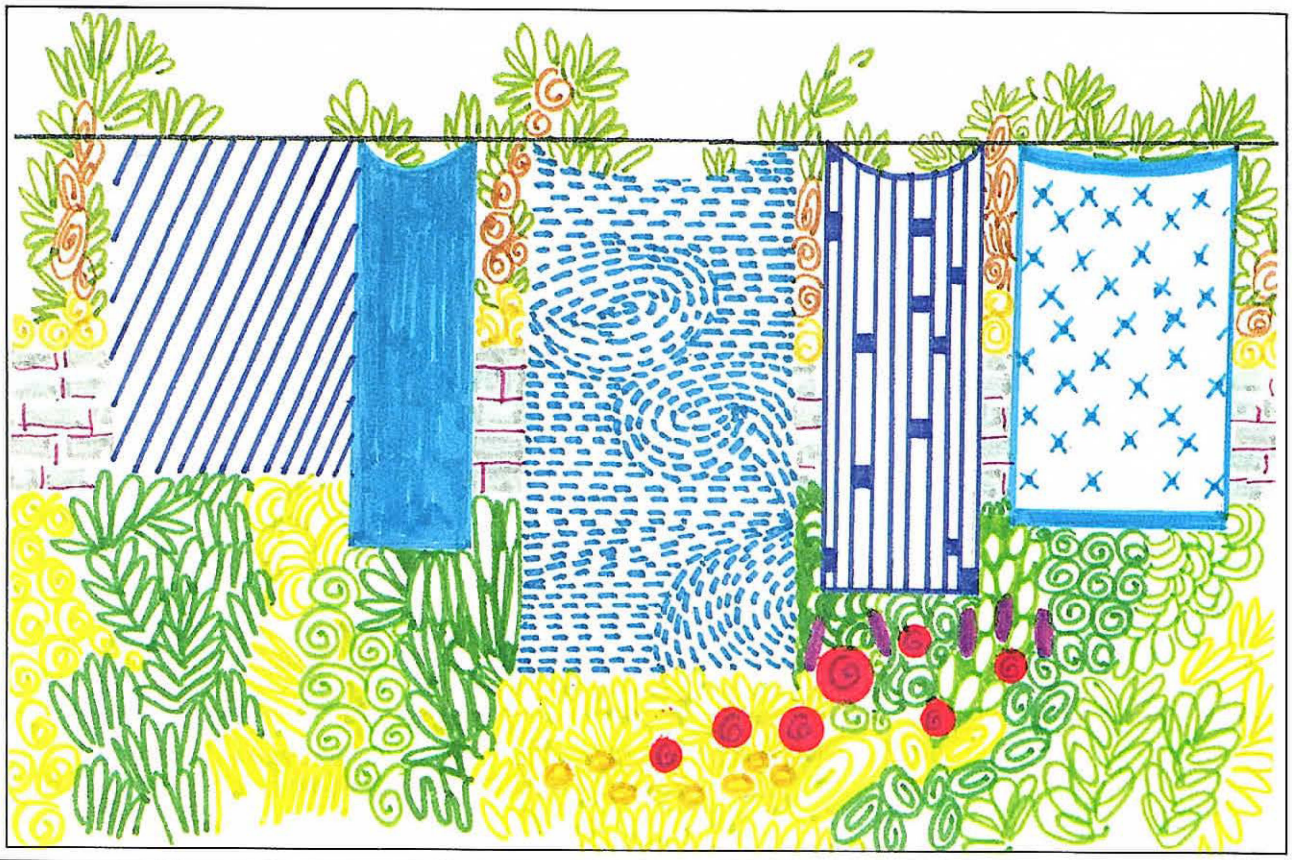
ART AND DESIGN

There's enormous satisfaction in the sight of a line of crisp, clean washing flapping in the breeze, but we'd never been inspired to knit it. Anne Kent was and now she tells us how.

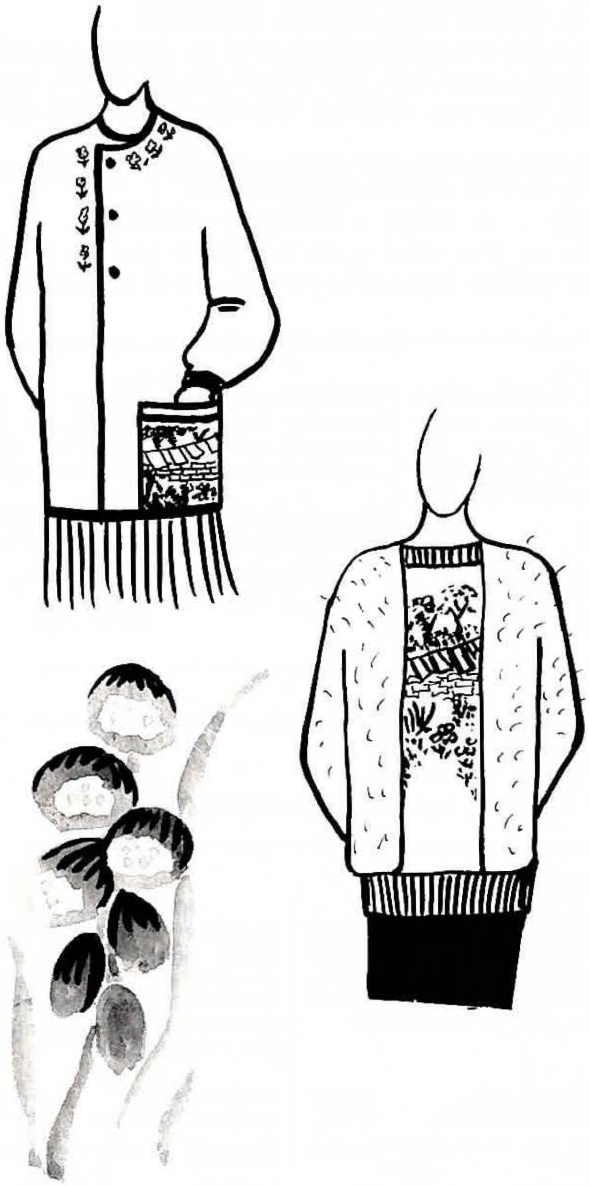
Anne Kent

1. I love this picture of the washing hanging out to dry in the delightful cottage garden. Look at the grey dry-stone wall and the bright splashes of colour in the flowers, the variety of shapes of the leaves and all those shades of green.

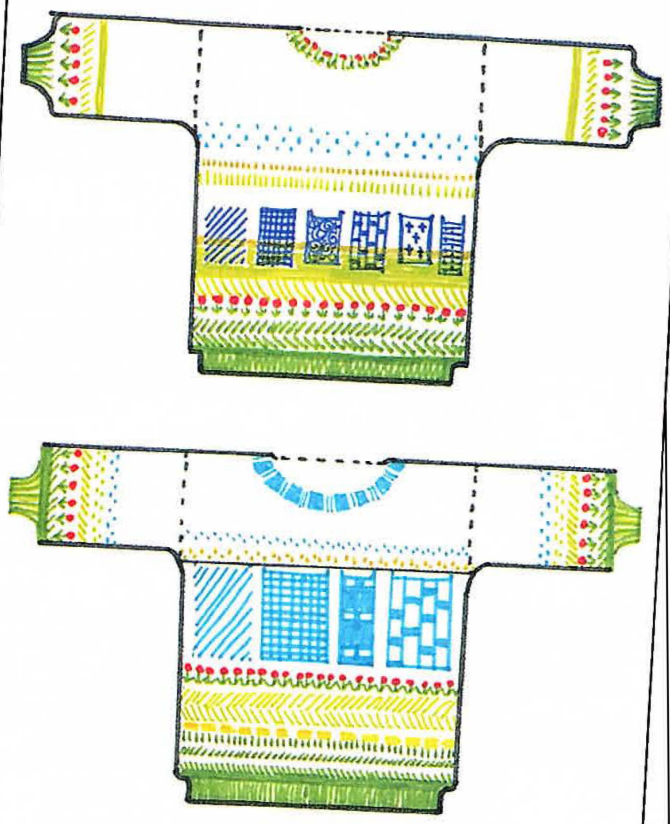
2. I can seldom resist a 'doodle' drawing!
I have straightened the washing and given a pattern to each piece. Simple 'outline' work has helped to show the various leaf shapes.



WASHING DAY 'BLUES'



4. The knitted sample (right) would be too much to attempt for an all-over design but would make a stunning feature **panel** or **pocket** on a garment (as per sketches).



3. For the two sweater designs I have simplified the picture even further, using straight lines at different angles and small flowers to represent the garment. The washing could be intarsia work or pieces of material sewn on.

5. The sample piece of knitting is made up of stocking stitch starting with green and moving up to the 'wall'.

This is hand-selected irregular **tuck** stitch. Bring some needles to HP, leaving a different number of stitches in between and knit a few rows. The stitches in HP will be 'tucking'. Knit one or two rows and select other needles to place in HP and so on.

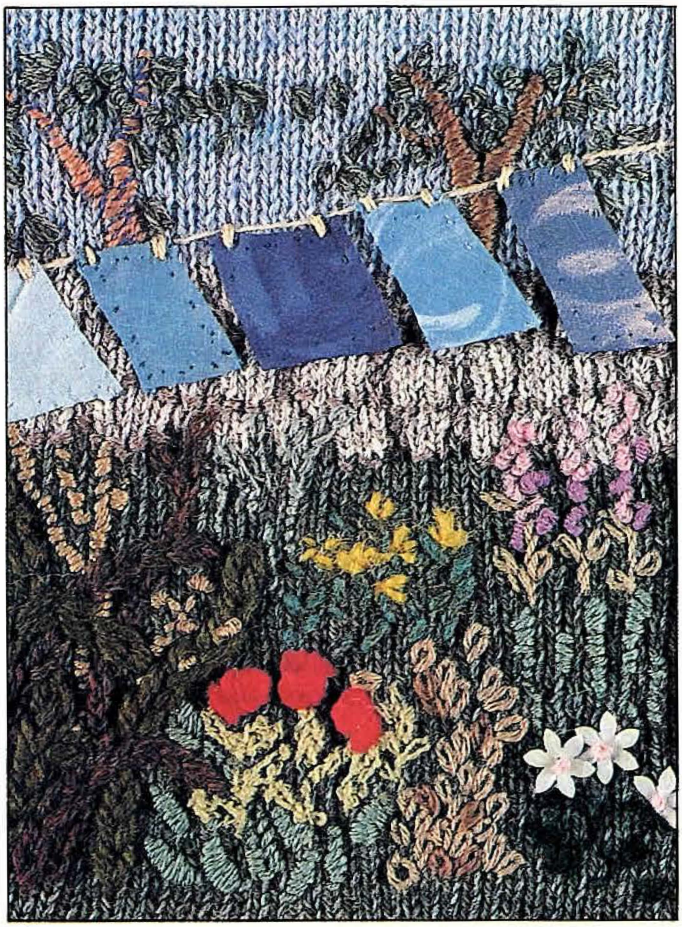
I have outlined the pattern with a darker grey chain stitch.

The tuck stitch makes the wall nice and 'bumpy'. The remainder is knitted in stocking stitch, this time in blue for the sky.

The flowers, branches, leaves and trees are all embroidered on. The three flowers in the bottom right-hand corner are beads. The washing is made from small pieces of blue material and sewn on.

I must stop looking at this picture as I can see so many possibilities for designs that I will take up all the magazine space!!

Happy knitting . . . with lots of original ideas.



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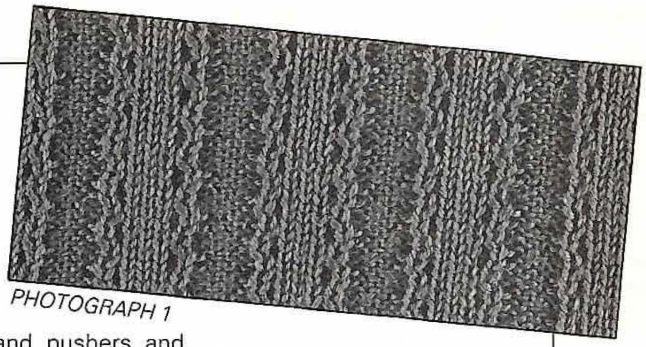
DUOMATIC UPDATE



PHOTOGRAPH 1

DOUBLE-SIDED FABRICS

'It is all the same whichever way you look at it.' If you have a Japanese machine then you can only say this about your knitting on a limited number of occasions, but with a Duomatic the number can be increased enormously.

Hazel Duignan

With any machine it is possible to knit fabrics which can be used with either side as the 'right' side, but this month I am concentrating on the ones which are the same on both sides. The rib settings are obvious ones; full needle rib, 1x1 and 2x1 are the rib settings which we tend to use most often and it makes no difference which side we use. Full Fisherman's rib knitted with the EX setting on both beds is also fully reversible.

First, here is an example of a racked rib knitted with the N/N setting.

1. Cast on with full needle rib, then arrange stitches as diagram 1. Set lock to N/N, rack one turn to right, knit 2 rows. Rack one turn to left, knit 2 rows.

These four rows complete the pattern so just repeat them to the required length (see photograph 1).

2. Now for the EX setting.

Cast on either full needle rib or 1x1 setting. The setting really depends on the yarn which you are using. Set the lock to EX/EX and knit to required length. The fabric will be wider than the same yarn over the same number of stitches knitted using the N/N setting.

3. This is knitted using the FX setting and pushers and knits selected stitches in Fisherman's rib.

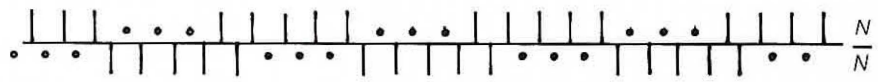
For the **Duo 5 or 80,** cast on in full needle rib. Set pushers as diagram 2A. Set lock to FX/FX and knit required number of rows. This knits stripes of Fisherman's rib. If you wish you can knit 20 rows FX/FX * then 2 rows FX←/FX←, 19 rows FX/FX *. Repeat from * to *. This will give 'squares' of Fisherman's rib on both sides of the fabric. You can vary the numbers in the blocks of pushers and the number of FX/FX rows as you wish.

For the **E6000,** program as follows:-

Prog		ENT
Erase		ENT
Cast on	2	ENT
All St Patt		NO
St Patt A	Dot	ENT
	(Read card 1)	
Alter	NO	
Knit Tech	172	
(with back bed pushers and setting as diagram 2B)		
Test		NO

Continue to end of program as usual.

DIAGRAM 1
Handle down. Orange strippers.



Rack one full turn to the right, knit 2 rows.
Rack one full turn to the left, knit 2 rows.

DIAGRAM 2A FOR DUO 80

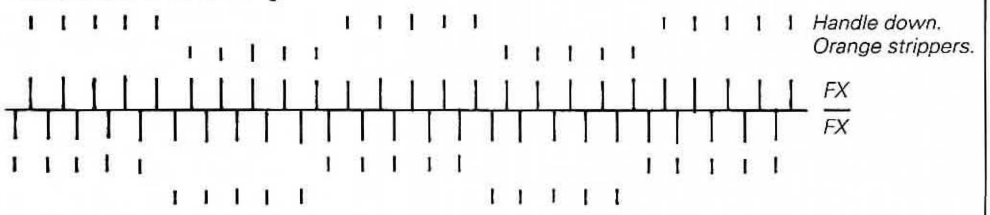
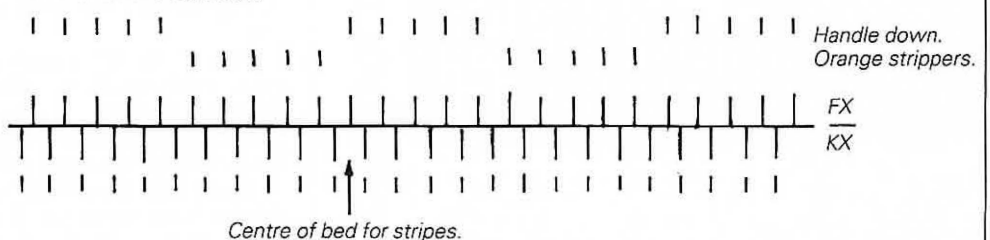


DIAGRAM 2B FOR E6000



Set back bed pushers and lock as given in diagram 2B. This will knit the Fisherman's rib stripes. To knit the squares of Fisherman's rib, program card 2, Technique 172. After knitting the GX/SX selection rows, arrange pushers as diagram 2B. The back bed pushers must be in rest position opposite the working position front bed pushers and vice versa. Locks will be set to FX/KX, knit 20 rows. * Set back lock to FX← (leave front lock on KX throughout), knit 1 row. Cancel arrow key, knit 19 rows *. Repeat throughout.

4. This is our old friend 'padded knitting' but this time it is unpadded and knits a little pattern of checks on both sides of the fabric. You can, of course, pad it if you wish. Photograph 2 shows it unpadded.

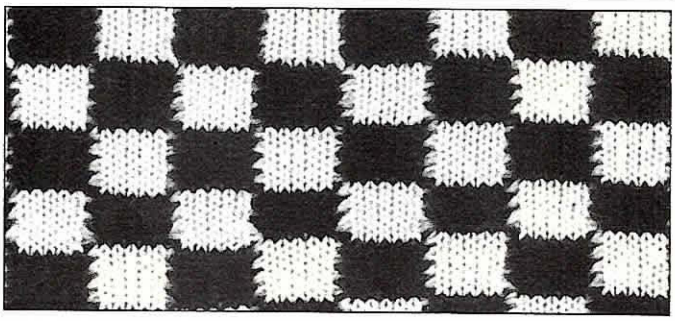
Duo 5 and 80, arrange needles and pushers as diagram 3A (note the one extra stitch outside the checks at each end of the bed). Set locks to BX←/BX←. * Knit 2 rows main colour, 2 rows contrast colour four times in all (16 rows). Knit 2 rows contrast colour, 2 rows main colour four times *. Repeat from * to * throughout.

E6000. Program card 3 using Technique 182. Knit the GX/SX selection rows which will select front bed pushers, then arrange back bed pushers as in diagram 3B. If the front bed pushers are in working position, then the opposite pushers on the back bed must also be in working position. If the front bed pushers are in rest, then the opposite back bed pushers must also be in rest. Make sure that you have one needle outside the last check at each end of the work.

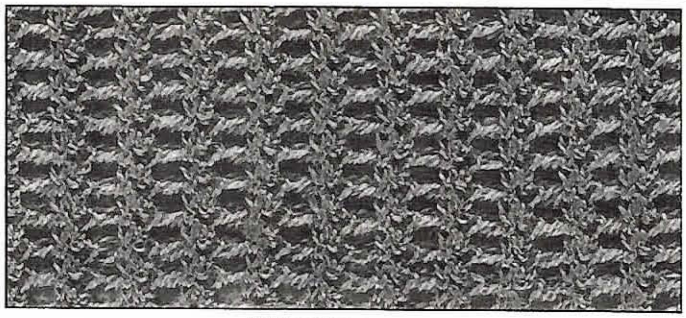
The locks should be set to BX←/LX. Knit 2 rows main colour, 2 rows contrast colour throughout, knit 16 rows. * Cancel arrow key on back bed, knit 1 row BX/LX. Press left arrow key again on back bed and knit 15 rows*. Repeat from * to * throughout.

5. This is a crochet stitch (see photograph 3). It is pattern number 265 in the E6000 pattern book. I usually cast on with the needle setting as dia-

36►



PHOTOGRAPH 2



PHOTOGRAPH 3

DIAGRAM 3A FOR DUO 80

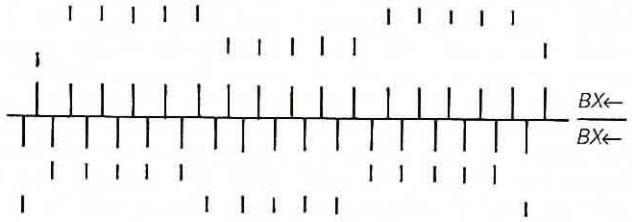
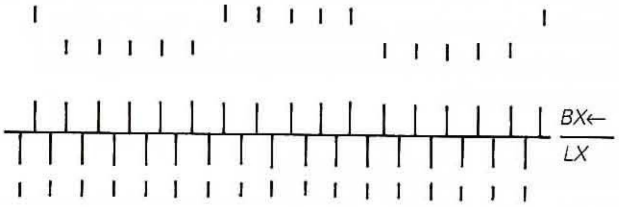
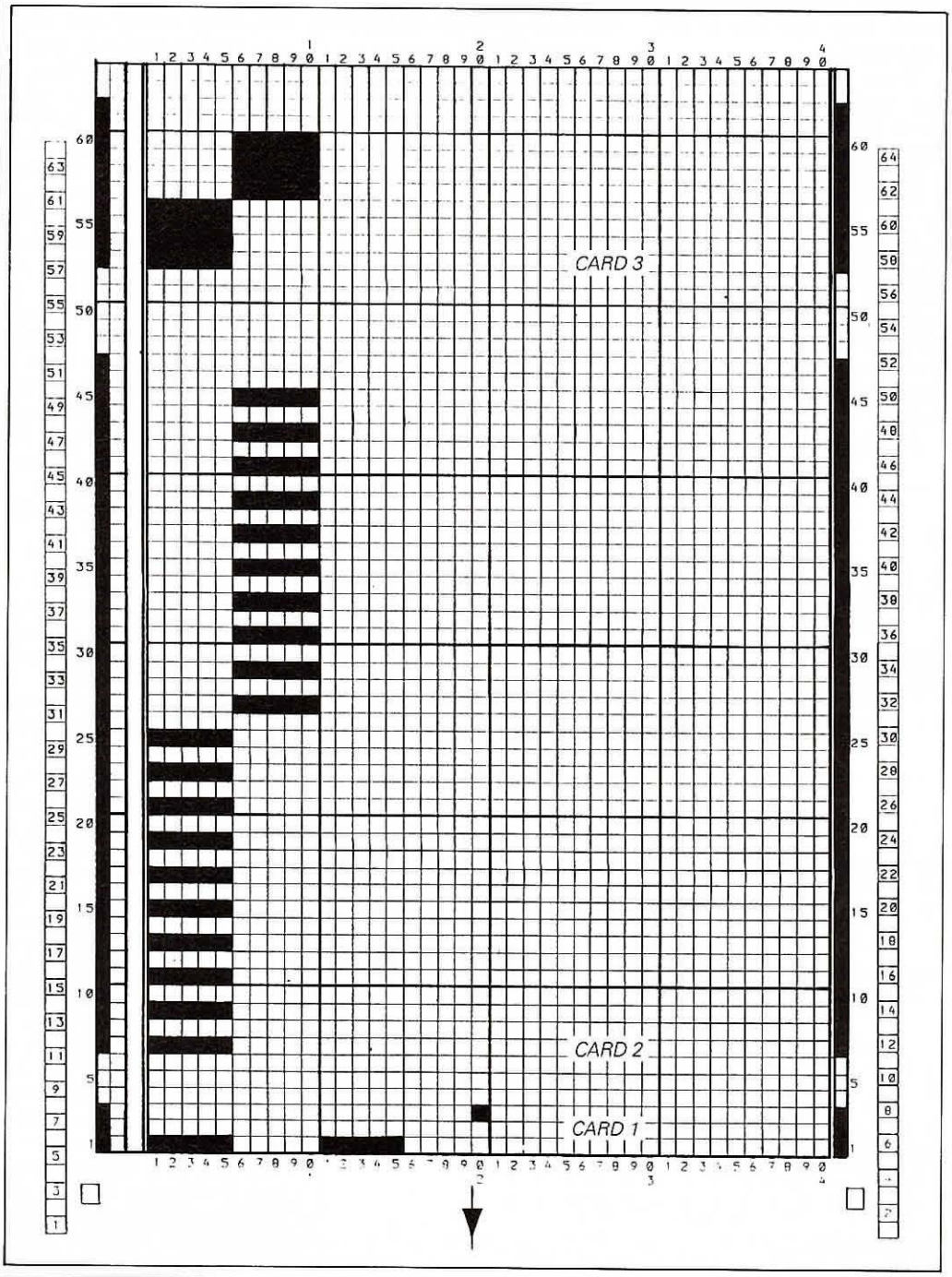


DIAGRAM 3B FOR E6000





gram 4B. Knit zig-zag row, knit 4 rows CX/CX, then one row N/N. Then program as usual using any cast on number. When the console asks 'Cast on', after the starting position has been entered, press the ABC button once and then you can start straight into the pattern without transferring any stitches, just arranging pushers. For the Duo 5 and 80, arrange needles as diagram 4A.

With locks on N/N, knit one row. Locks CX/CX, knit 4 rows. Locks N/N, knit one row. Now arrange pushers as diagram 4A. * Set locks to AX/AX, knit 4 rows. Rack one turn to the left. Set locks to N/N, knit 2 rows. Rack one turn to the right *. Repeat from * to * throughout.

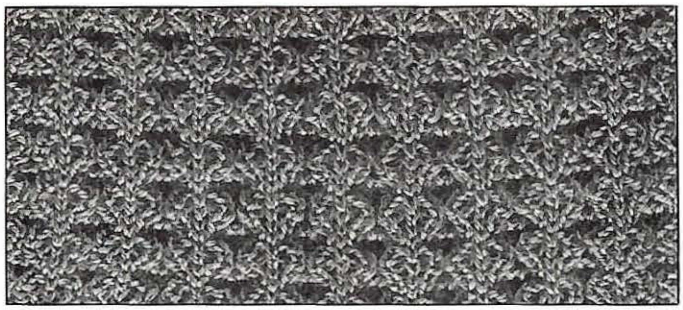
Use a fine yarn for this stitch. I used a two-ply pure wool at stitch size 4/4. If you wish to use a rib as the welt, knit a 2x1 rib, then rack to the left to knit.

6. This is a small stitch pattern which will thicken up a fine yarn and is nice for babywear as well as other garments.

E6000 use pattern 1000, Technique 138. Start with a full needle rib setting, then arrange the pushers as diagram 5B. Locks AX/KX, knit 4 rows. * Locks AX←/KX, knit 1 row. Locks AX/KX, knit 3 rows *. Repeat from * to * throughout.

Duo 5 or 80 machines, make a full needle rib cast on. Arrange pushers as diagram 5A. Knit 2 rows AX←/AX←, 2 rows AX0/AX0 throughout.

I hope that these two-faced fabrics have given you some ideas. They are very useful for



PHOTOGRAPH 4

DIAGRAM 4A FOR DUO 80

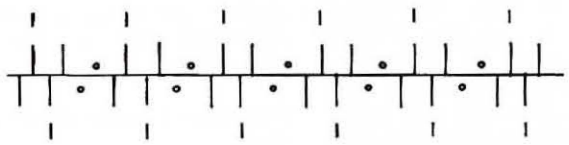


DIAGRAM 4B FOR E6000

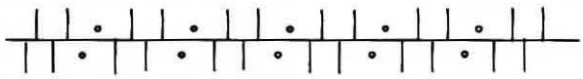


DIAGRAM 5A FOR DUO 80

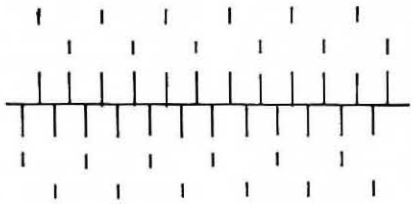


DIAGRAM 5B FOR E6000

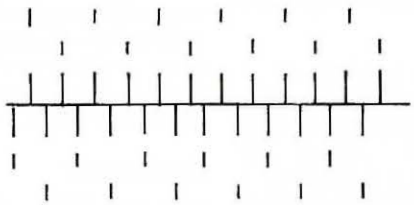
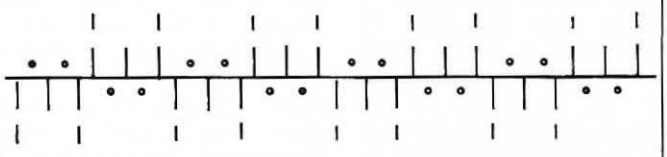


DIAGRAM 6



knitting a sleeve with a turned-back cuff, or revers on a jacket. They are also useful for pram blankets and almost anywhere where both sides of the fabric are likely to be seen at the same time.

One last stitch pattern is number 155 in the E6000 pattern book. It is one which I like very much, so here are the instructions for the Duo 5 and 80 knitters. Cast on with 1x1 rib then transfer as diagram 6. Handle down, use black strippers. Knit 4 rows AX/N, knit 4 rows N/AX. Repeat these eight rows throughout (see photograph 4).

You may not wish to use the fabrics at present but do try them out, especially if you are a new knitter, as they will help you understand more about how your machine works.

Happy knitting.

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CLUB LINE

You may be taking a break from knitting during the holiday period but it is a good time to plan ahead and think about taking a course or joining a club in the autumn. Here is a taste of the kind of course available, just to get you in the mood.

CULLODEN

Anne Lee writes to assure prospective students that there is no homework involved with her classes, covering machine knitting on Japanese machines at the Culloden Academy Community Complex, Culloden, Inverness.

She says, 'I am there to help people to get the most out of their machines or even to get anything out of their machines! We start at the very beginning with casting on and work our way through about 20 lessons, only introducing the ribber in lesson 18. We pass hints and tips back and forth and hopefully we all learn something from the classes. These start on Monday, 5th September from 7.30-9.00 pm. Contact Anne Lee on 0463 791102 for details.

SURREY

Anne Kent, who has recently joined our team, writing the new feature 'Art and Design', is also tutor for four different machine knitting courses in the Surrey area.

Full details can be obtained by ringing the relevant telephone number or you can send a stamped, addressed envelope for details of the course you are interested in direct to Anne Kent at 23 Springfield, East Grinstead, West Sussex RH19 2RT.

LINGFIELD For intermediate and beginners. Six weeks. Monday afternoons. Call 0342 833893.

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SMITHAM CENTRE, COULSDON A new certificated course in machine knitting (not suitable for beginners). This is a Design and Knit course. 28 weeks, plus homework! Wednesday evenings. Call 081 763 1975.

SOUTH NORWOOD Beginners and intermediate. 20 weeks. Thursday afternoons. Call 081 656 0905.

MITCHAM

Joyce Al-Hussaini is tutor for two courses run by Merton Adult College at Vestry Hall, 334 London Road, Mitcham.

One course is on Wednesday afternoons from 2.00-4.00 pm and starts on 6th September and the other is on Tuesday evenings from 7.00-9.00 pm and begins on 27th September. For details about these courses, ring 081 688 1583.

FAREHAM

Fiona Morris sends news of the City and Guilds Creative Studies in Machine Knitting course which Bridgemary Adult Education is offering in September. Call Fiona on 0329 313929 for the details; the course will run on one evening a week for two years, with some Saturday workshops.

Fiona also has news of other events in the area which will appeal to machine knitters. As a member of the Wessex Angora Goat Association, she would like other readers to know about their Mohair Day to be held at Kilmaston Village Hall on 30th October from 11.00 am to 4.00 pm. At this event you will be able to 'meet' the angora goats who provide us with mohair, watch it being spun and buy fleece, yarn or garments. More information about the day can be had from Brian or Carol Leversha on 0252 615534.

The Mohair Centre at Brickfield Farm, Chiddingly, Lewes also has a special event – a Mohair Dabble weekend. This offers information about mohair and tuition in spinning and machine knitting among other things but it is very soon – 6th and 7th August – so if you are interested, call Jackie Webb on 0825 872457 right away.

Finally, Fiona tells us there will be an exhibition of knitting and embroidery at the Westbury Manor Museum in Fareham, from 5th to 11th September, so there is plenty happening for knitters in Hampshire.

And now for some details of Clubs:

HARTLEPOOL

The Passap Plus KC meets at Hart Village Hall, Hartlepool on the first and third Tuesday evening of the month from 7.00-9.00 pm. The organiser's name is Mrs Vera Straughan and you can call her on 0429 272760.

Also in Hartlepool is the recently formed Knit 'N' Knatter Club. In this case the organiser is Mrs A. Lindridge who demonstrates at the meetings, where members discuss, learn and chat, as the name implies.

The meetings are at Rossmere Youth Centre, Rossmere Way, Hartlepool, Cleveland every Wednesday evening from 7.00-9.00 pm. Secretary Mrs L Coltman, invites anyone interested in machine knitting to come along to their meetings and says that hand knitters are also welcome.

PERSHORE

Pershore MKC is for owners of every make and model of machine and visitors are welcome at their meetings. These are on the first and third Monday of the month from 7.30-9.15 pm and are held at The Heathlands Residential Home, Station Road, Pershore, Worcestershire. For more details ring the organiser, Lilian Munning, on 0386 552086.

BASINGSTOKE

Knitability is the name of the club organised by Margaret Pallant at The Barn, Viables Craft Centre, Basingstoke. The meetings are on the first and third Friday morning of the month from 10.00 am until noon. You can get further information from Margaret on 0256 476424.

CLUBLINE DIRECTORY

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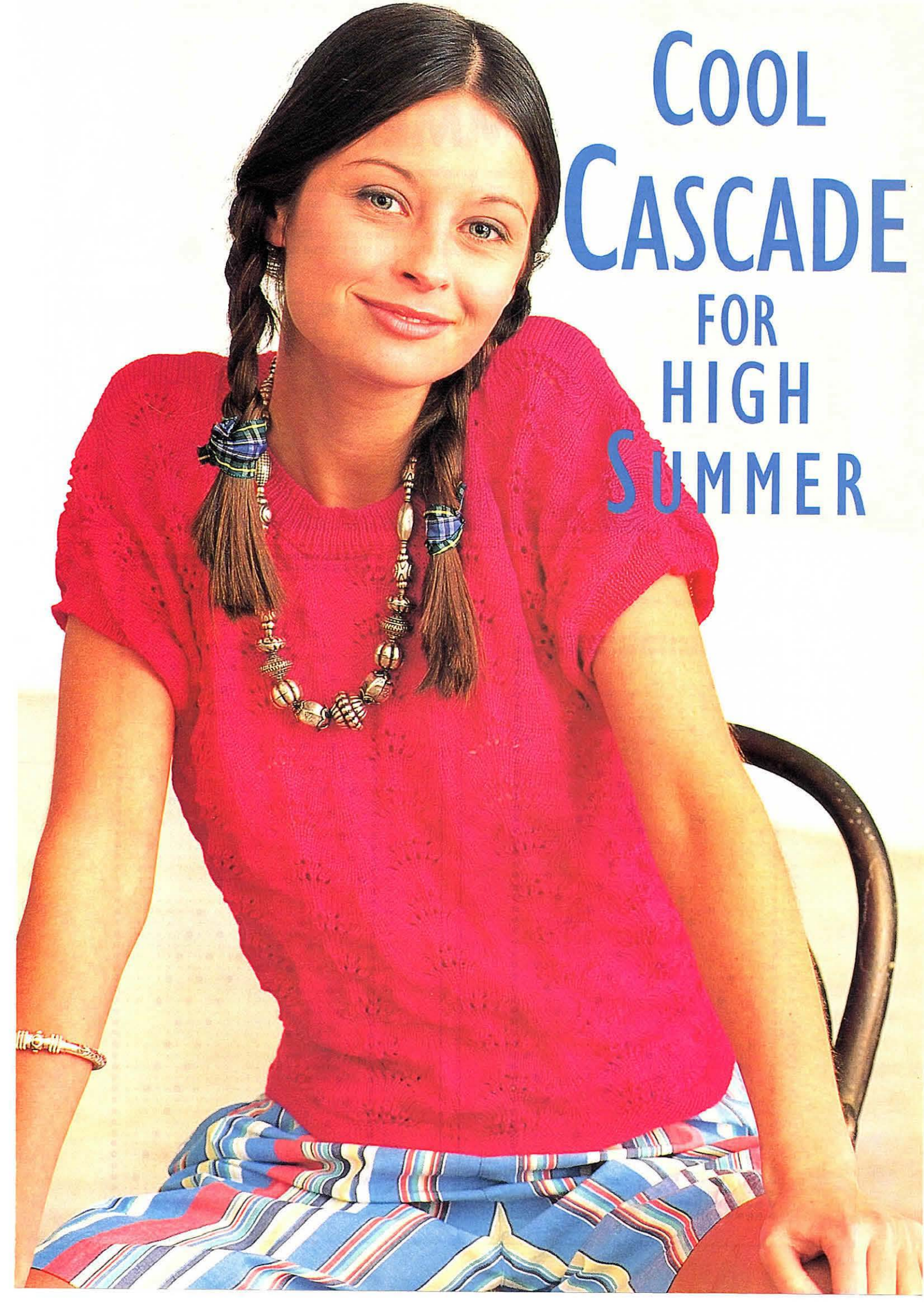
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Fuchsia Fans *page 41*

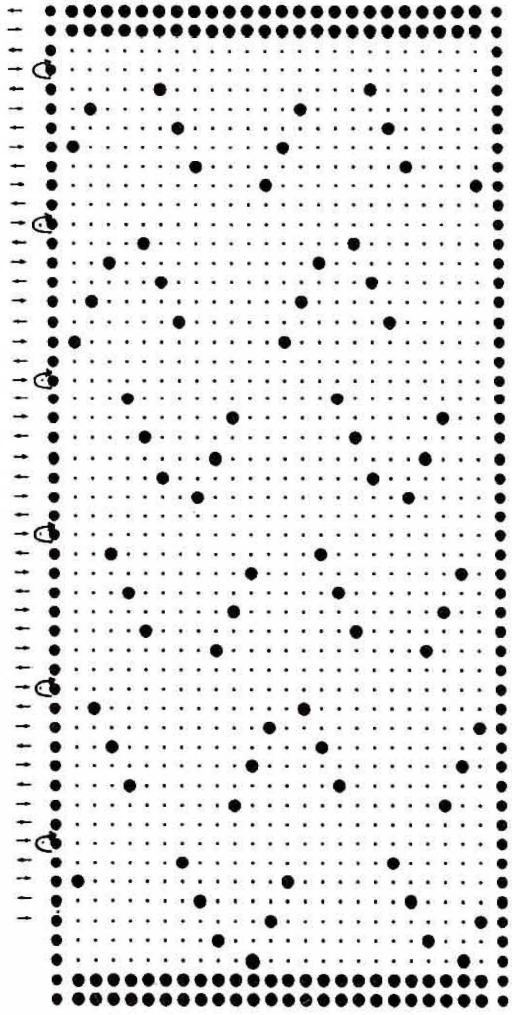
Turquoise Lace *page 44*

Easy Intarsia *page 45*

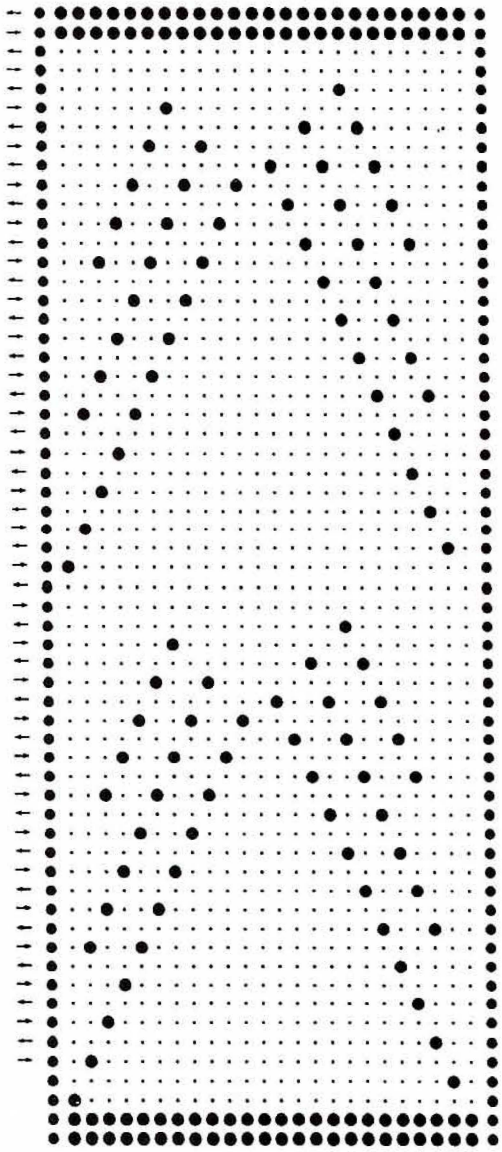
Diamonds in Jade *page 47*

Hyacinth Skinny Rib *page 49*

Lace chart for 'Turquoise Lace', *page 44*



PUNCHCARD CHART



PUNCHCARD CHART

FUCHSIA FANS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage and lace carriage.

MATERIALS

B.S.K. Craft Cascade 4-ply Crêpe (Yarn Guide No. 11.)
1 x 500g cone in Fuchsia (MY).

GARMENT WEIGHT
Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 93 [98, 103] cm, 36½ [38½, 40½] in.
Length to shoulder 48 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over lace pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
We used Brother card 426 for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

BACK

Insert card for standard garter st and lock on first row. Using MY, cast on 120 [128, 136] sts at centre by hand. Set RC at 012. Release card. Using MT–5, cont in garter st. K 12 rows. RC shows 000. Remove card and garter carriage. Insert lace card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt. K 5 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 152 [160, 168] sts. K 12 rows. RC shows 110.

SHAPE SLEEVES

Cast on 12 sts at beg of next 2 rows. 176 [184, 192] sts *. K 86 rows. RC shows 198.

SHAPE NECK

Note patt row on card. Using nylon cord, K 99 [103, 107] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Using nylon cord, K 1 st at neck edge by hand, taking N down to NWP on next 7 rows.

SHAPE SHOULDER

* Using nylon cord, K 1 st at neck edge and 6 [7, 7] sts at shoulder edge by hand, taking Ns down to NWP, K 1 row. Using nylon cord, K 1 st at neck and shoulder edge by hand, taking Ns down to NWP, K 1 row. Rep from * 6 times more. 7 [4, 8] sts rem in WP. Unravel nylon cord over Ns at right, bringing Ns back to WP. Cont in st st. K 1 row. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over 77 [81, 85] Ns at left, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shapings and reading left for right. Unravel nylon cord over rem 64 Ns, bringing Ns back to WP. Using MY, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 52 rows. RC shows 164.

SHAPE NECK

Note patt row on card. Using nylon cord, K 99 [103, 107] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Using nylon cord, K 1 st at neck edge by hand, taking N down to NWP on next 21 rows. 56 [60, 64] sts. K 20 rows.

SHAPE SHOULDER

* Using nylon cord, K 6 [7, 7] sts at shoulder edge by hand, taking Ns down to NWP, K 1 row. Using nylon cord, K 1 st at shoulder edge by hand, taking N down to NWP, K 1 row. Rep from * 6 times more. 7 [4, 8] sts rem in WP. Unravel nylon cord over Ns at right, bringing Ns back to WP. Cont in st st. K 1 row. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over 77 [81, 85] Ns at left, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shapings and reading left for right. Unravel nylon cord over rem 64 Ns, bringing Ns back to WP. Using MY, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 56 [60, 64] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

NECKBAND

Insert card for 1x1 rib knitting and lock on first row. Using MY, cast on 170 sts at centre by hand. * Set RC at 014. Using MT–5, cont in rib knitting. K 12 rows. Lock card on a blank row for st st. Using MT, K 1 row *. With P side facing, pick up sts around neck edge and place on to Ns. K 1 row. RC shows 000. Cast off loosely.

TO JOIN LEFT SHOULDER

Work as for right shoulder but reading left for right.

SLEEVE BANDS

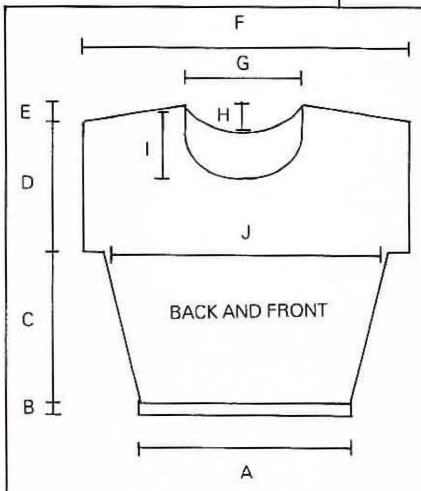
Insert card for 1x1 rib knitting and lock on first row. Using MY, cast on 130 sts at centre by hand. Work as for neckband from * to *. With P side facing, pick up sts along sleeve edge and place on to Ns. Using MT, K 1 row. RC shows 000. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully (do not press).

MAKING UP

Join side, sleeve and band seams.



A = 37.5 [40, 42.5] cm
B = 1.5 cm
C = 25 cm
D = 21.5 cm
E = 3 cm
F = 55 [57.5, 60] cm
G = 20 cm
H = 5 cm
I = 12.5 cm
J = 47.5 [50, 52.5] cm

Shorts, DICKINS & JONES. Jewellery, Shiv Collection from JEWELS OF THE EAST.

Lace chart for this design is on Page 40.

TURQUOISE LACE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a ribber and lace carriage.
Owners of other models should substitute a similar pattern recommended for their machine.

MATERIALS

B.S.K. Craft Cascade 4-ply Crêpe (Yarn Guide No. 11.)
1 x 500g cone in Turquoise (MY).

GARMENT WEIGHT

Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 98 [112, 118] cm, 38½ [44, 46½] in.
Knitted length to shoulder 55.5 cm, 22 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

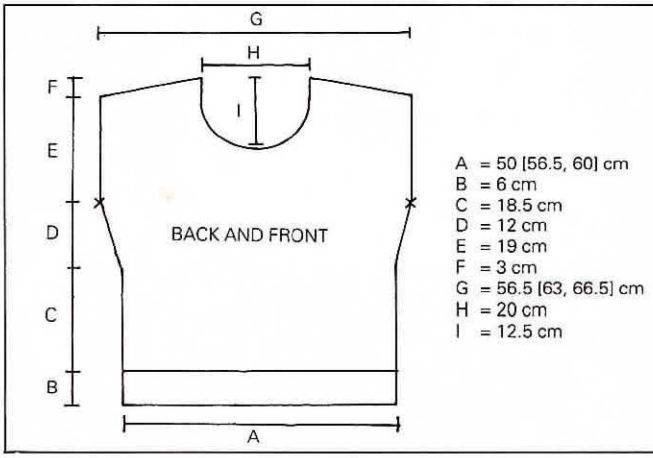
TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over lace pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
We used Brother card No.402 (see Page 40) for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.



BACK AND FRONT ALIKE

With carriage at right and using MT–6/MT–6 and MY, cast on 150 [170, 180] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt. K 76 rows. RC shows 78. Adjust length at this stage, if desired. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 170 [190, 200] sts. K 4 rows. RC shows 128. Place marker at each end. K 42 rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 95 [105, 110] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Using nylon cord, K 1 st at neck edge by hand, taking N down to NWP on next 20 rows. 55 [65, 70] sts. K 17 rows.

SHAPE SHOULDER

* Using nylon cord, K 6 [8, 8] sts at shoulder edge by hand, taking Ns down to NWP, K 1 row. Using nylon cord, K 1 st at shoulder edge by hand, taking N down to NWP, K 1 row. Rep from * 6 times more. 6 [2, 7] sts rem in WP. Unravel nylon cord over Ns at right, bringing Ns back to WP. Cont in st st. K 1 row. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over 75 [85, 90] Ns at left, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shapings and reading left for right. Unravel nylon cord over rem 60 Ns, bringing Ns back to WP. Using MY, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 55 [65, 70] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

NECKBAND

With carriage at right and using MT–6/MT–6 and MY, cast on 161 sts in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 12 rows. Push empty Ns on each bed to WP. Using MT–1/MT–1, K 8 tubular rows. Transfer sts for st st. Using MT, K 1 row *. With P side facing, pick up 161 sts around neck edge and place on to Ns. K 1 row. Cast off loosely.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

ARMHOLE BANDS

With carriage at right and using MT–6/MT–6 and MY, cast on 114 sts in 1x1 rib. Work as for neckband from * to *. With P side facing, pick up 114 sts along armhole edge between markers and place on to Ns. K 1 row. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully (do not press).

MAKING UP

Join side, armhole band and neckband seams.

Sarong, FREEMANS. Jewellery, JEWELS OF THE EAST.

EASY INTARSIA

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with intarsia facility and a garter carriage.

MATERIALS

B.S.K. Craft Cascade 4-ply Crêpe. (Yarn Guide No. 11.)
1 x 500g cone in White (MC).
A small quantity of Peach (A), Lilac (B), Pink Ice (C) and Turquoise (D).

GARMENT WEIGHT

Finished garment in first size weighs 350g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 98 [113] cm, 38½ [44½] in.
Length to shoulder 57 [58] cm, 22½ [23] in.
Sleeve seam 6 cm, 2½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).
32 stitches and 44 rows to 10 cm, 4 in measured over intarsia on MT–1 (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

FRONT

Insert card for standard garter stitch and lock on first row. Using MC, cast on 160 [184] sts at centre by hand. Set RC at 014. Release card. Using MT–5, cont in garter st. K 14 rows. RC shows 000. Remove card and garter carriage *. ** Set RC at 000. Using MT, cont in st st. K 4 rows. Cont in intarsia from chart. Using MT–1, K 150 rows. RC shows 154.

SHAPE ARMHOLES

Cast off 6 [7] sts at beg of next 2 rows, 5 [6] sts at beg of next 2 rows, 4 [5] sts at beg of next 2 rows, 3 [4] sts at beg of next 2 rows, 2 [3] sts at beg of next 2 rows and 1 [2] sts at beg of next 2 rows. K 1 row. Dec 1 st at each end of next and every foll alt row until 112 [120] sts rem. K 8 [4] rows. Cont in st st and MC. Using MT, K 18 [22] rows. RC shows 198 [202].

SHAPE NECK

Push 66 [70] Ns at left to HP and cont on rem sts for first side. Push 1 N at neck edge to HP on next 22 rows. 24 [28] sts. K 22 rows.

SHAPE SHOULDER

Cast off 4 [5] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 4 [3] sts. With carriage at left, push 46 [50] Ns at left from HP to UWP and finish to correspond with first side, reversing shapings. Push rem 64 Ns from HP to UWP. Using MC, K 1 row. Using WY, K a few rows and release from machine **.

BACK

Work as for front to *, then work from ** to **, using MT and MC throughout (omitting intarsia).

SLEEVES

Insert card for 2x2 rib knitting and lock on first row. Using MC, cast on 104 [112] sts at centre by hand. Set RC at 014. Using MT–5, cont in rib knitting. K 14 rows. RC shows 000. Remove card and garter carriage. Set RC at 000. Using MT, cont in st st. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 112 [120] sts. K 1 row. RC shows 16.

SHAPE TOP

Cast off 2 sts at beg of next 2 rows. K 1 row. Dec 1 st (1 st in) at each end of next row. K 3 rows. Dec 2 sts (1 st in) at each end of next and every foll 4th row until 50 [58] sts rem. Cast off 3 sts at beg of next 6 rows. Cast off rem 32 [40] sts.

NECKBAND

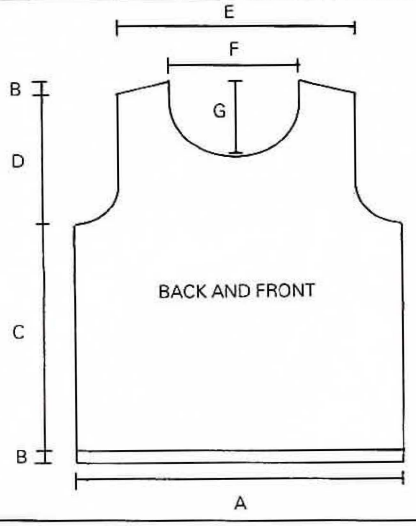
Join right shoulder seam. Insert card for 2x2 rib knitting and lock on first row. Using MC, cast on 190 sts at centre by hand. Set RC at 016. Using MT–5, cont in rib knitting. K 14 rows. Lock card on a blank row for st st. Using MT, K 1 row. With P side facing, pick up 190 sts around neck edge and place on to Ns. K 1 row. RC shows 000. Cast off loosely.

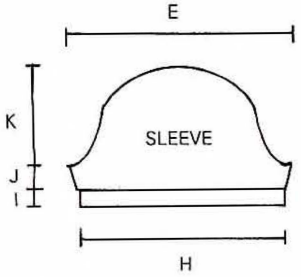
PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully (do not press).

MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves.





A = 50 [57.5] cm
B = 2 cm
C = 35 cm
D = 20 [21] cm
E = 35 [37.5] cm
F = 20 cm
G = 12 cm
H = 32.5 [35] cm
I = 2.5 cm
J = 3.5 cm
K = 15 cm

Trousers, G.U.S. Earrings, JANET COLES BEADS.

48►

DIAMONDS IN JADE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS

B.S.K. Craft Cascade 4-ply Crêpe (Yarn Guide No. 11.)
1 x 500g cone in Jade (MY).

GARMENT WEIGHT
Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 98 [108, 117] cm, 38½ [42½, 46] in.
Length to shoulder 58 cm, 23 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 46 rows to 10 cm, 4 in measured over multi-garter stitch pattern (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

BACK AND FRONT ALIKE

Insert card for 2x2 rib knitting and lock on first row. Using MY, cast on 160 [176, 190] sts at centre by hand. Set RC at 028. Using MT–3, cont in rib knitting. K 28 rows. RC shows 000. Remove card. Insert patt card and lock on first row. Set RC at 150. Using MT, release card and cont in multi-garter st patt knitting. K 150 rows. RC shows 000. Adjust length at this stage, if desired. Place marker at each end. Set RC at 058. K 58 rows. RC shows 000.

SHAPE NECK

Note patt row on card. Using nylon cord, K 92 [100, 107] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. * Set RC at 035. Using nylon cord, K 1 st at neck edge by hand, taking N down to NWP on next 24 rows. 44 [52, 59] sts. K 11 rows. RC shows 000.

SHAPE SHOULDER

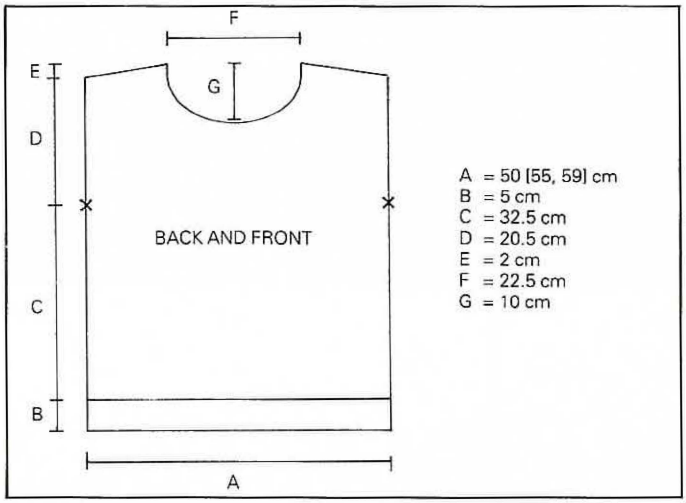
Set RC at 060. ** Using nylon cord, K 6 [8, 9] sts at shoulder edge by hand, taking Ns down to NWP, K 1 row. Using nylon cord, K 1 st at shoulder edge by hand, taking N down to NWP, K 1 row. Rep from ** 4 times more. 9 [7, 9] sts rem in WP. Unravel nylon cord over Ns at right, bringing Ns back to WP. Remove card. Insert a blank card and lock on first row for st st. K 1 row. Using WY, K a few rows and release from machine *. Remove blank card. Insert patt card and lock on number previously noted. With carriage at left, unravel nylon cord over 68 [76, 83] Ns at left, bringing Ns back to WP. Release card and cont in multi-garter st patt knitting. Finish to correspond with first side from * to *, reversing shapings and reading left for right. Unravel nylon cord over rem 72 Ns, bringing Ns back to WP. Using MY, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 44 [52, 59] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using main carriage, MT and MY, K 1 row. Cast off.

NECKBAND

Insert card for 2x2 rib knitting and lock on first row. Using MY, cast on 178 sts at centre by hand. Set RC at 024. Using MT–3, cont in rib knitting. K 12 rows. Using MT–2, K 6 rows. Using MY–1, K 4 rows. Lock card on a blank row for st st. K 1 row. With wrong side facing, pick up sts around neck edge and place on to Ns. K 1 row. RC shows 000. Cast off loosely.



TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

ARMHOLE BANDS

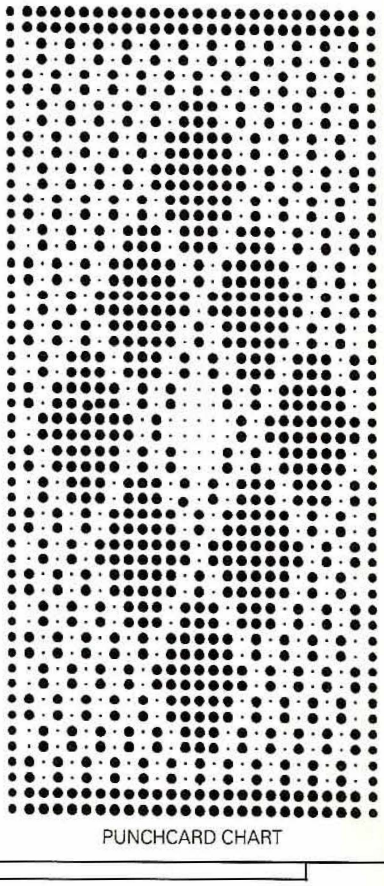
Insert card for 2x2 rib knitting and lock on first row. Using MY, cast on 120 sts at centre by hand. Set RC at 13. Using MT–3, cont in rib knitting. K 12 rows. Lock card on a blank row for st st. With wrong side facing, pick up sts between markers and place on to Ns. Using MT, K 1 row. RC shows 000. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully (do not press).

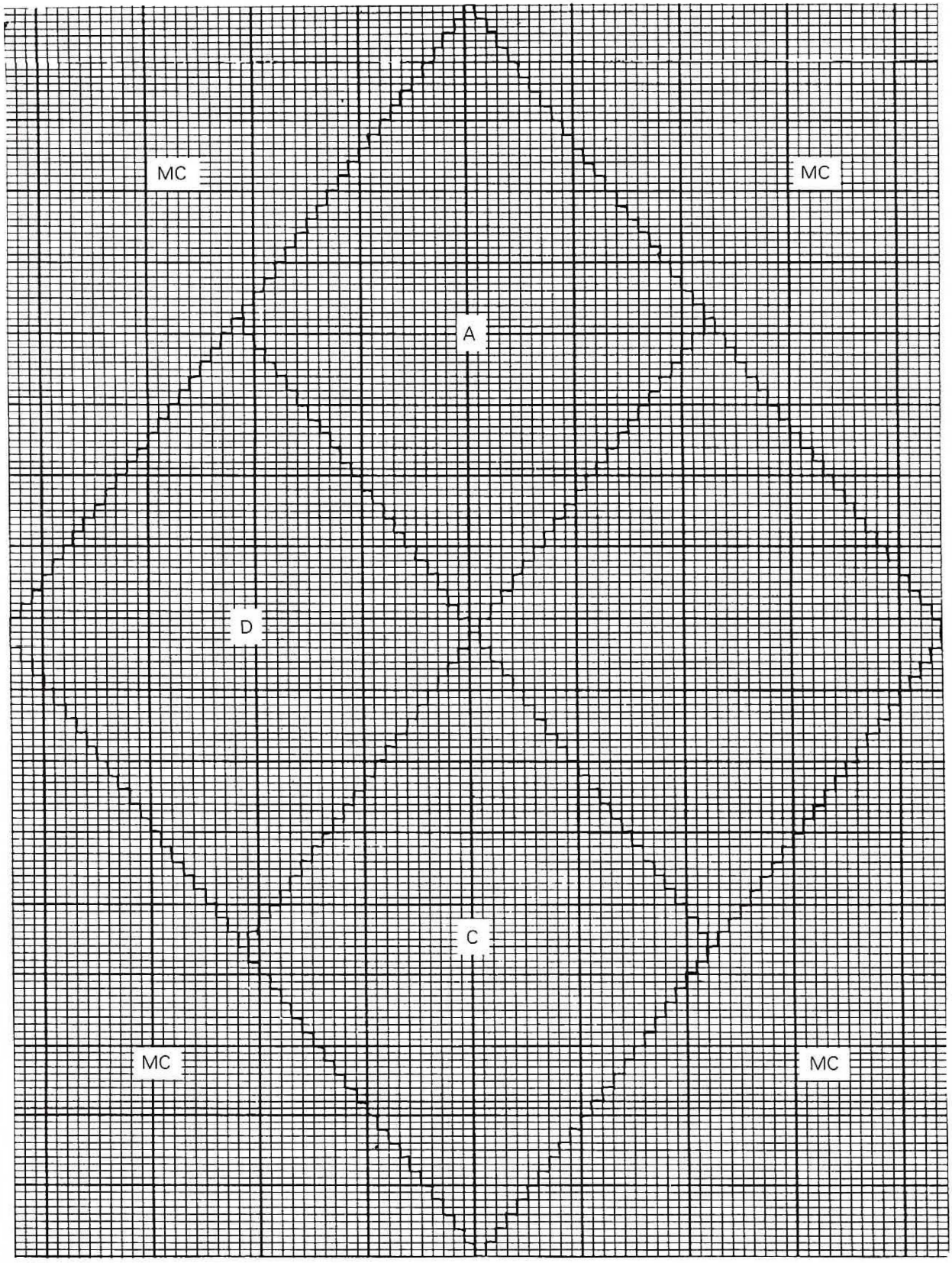
MAKING UP

Join side, armhole band and neckband seams.


PUNCHCARD CHART

Shorts, KAYS. Watch, TIMEX.

INTARSIA CHART



HYACINTH SKINNY RIB

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS

B.S.K. Craft Cascade 4-ply Crêpe (Yarn Guide No. 11.)
1 x 500g cone in Hyacinth (MY).

GARMENT WEIGHT
Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

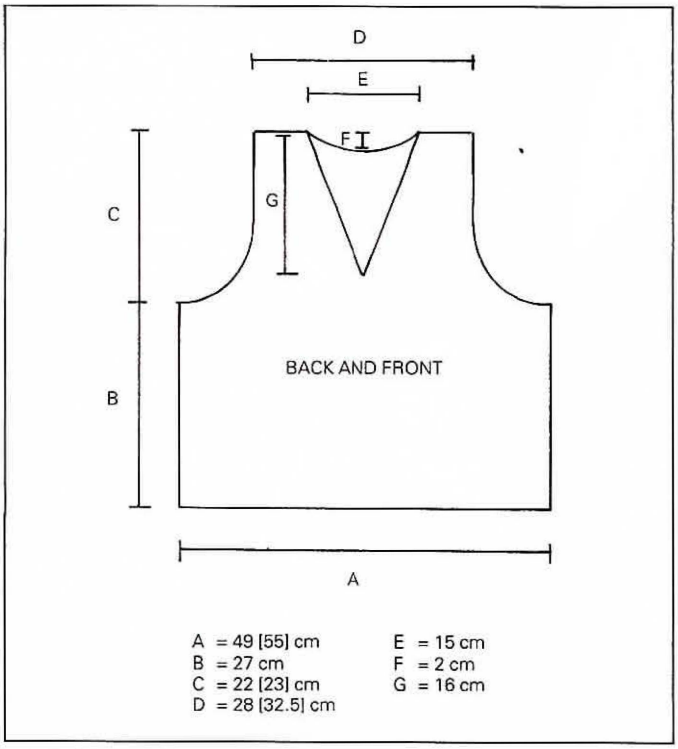
To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Length to shoulder 49 [50] cm, 19½ [20] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6 (MT–4)).
Tension swatch is measured over st st as it is easier to measure.
The garment is 2x2 rib (tension dial approximately 2 (MT) on garter carriage.

For perfect results, please check your tension carefully.



A = 49 [55] cm
B = 27 cm
C = 22 [23] cm
D = 28 [32.5] cm
E = 15 cm
F = 2 cm
G = 16 cm

BACK

Insert card for 2x2 rib knitting and lock on first row. Using MY, cast on 158 [176] sts at centre by hand. Set RC at 120. Using MT, cont in rib knitting. K 120 rows. RC shows 000.

SHAPE ARMHOLES

Set RC at 026 [030]. Cast off 7 sts at beg of next 2 rows, 6 sts at beg of next 2 rows, 5 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. K 1 row. Dec 1 st at each end of next and every foll alt row until 90 [104] sts rem. RC shows 000 *. Set RC at 062. K 62 rows. RC shows 000.

SHAPE NECK

Using nylon cord, K 59 [66] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Set RC at 040. Using nylon cord, K 1 st at neck edge by hand, taking N down to NWP on next 10 rows. 21 [28] sts. Lock card on a blank row for st st. Using WY, K a few rows and release from machine. Lock card on first row of 2x2 rib. With carriage at left, unravel nylon cord over 31 [38] Ns at left, bringing Ns back to WP. Finish to correspond with first side, reversing shapings. Unravel nylon cord over rem 48 Ns, bringing Ns back to WP. Using MY, K 1 row. Cast off.

FRONT

Work as for back to *.

SHAPE NECK

Using nylon cord, K 45 [52] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Set RC at 90. Dec 1 st (1 st in) at neck edge of every 3rd row until 21 [28] sts rem. Lock card on a blank row for st st. Using WY, K a few rows and release from machine. Lock card on first row of 2x2 rib. With carriage at left, unravel nylon cord over rem 45 [52] Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

TO JOIN RIGHT SHOULDER

Push 21 [28] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using main carriage, MT+2 and MY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

ARMHOLE BANDS

Insert card for 2x2 rib knitting and lock on first row. Using MY, cast on 158 [168] sts at centre by hand. Set RC at 016. Using MT–3, cont in rib knitting. K 14 rows. Lock card on a blank row for st st. Using MT+2, K 1 row. With wrong side facing, pick up sts around armhole edge and place on to Ns. K 1 row. RC shows 000. Cast off.

NECKBAND

Insert card for 1x1 rib knitting and lock on first row. Using MY, cast on 3 sts by hand. Set RC at 262. Using MT–3, cont in rib knitting. Inc 1 st at right edge of next 16 rows. 19 sts. K 230 rows. Dec 1 st at right edge of next 16 rows. RC shows 000. Cast off rem 3 sts.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully (do not press).

MAKING UP

Join side and armhole band seams. Sew neckband into position and mattress st front mitre.

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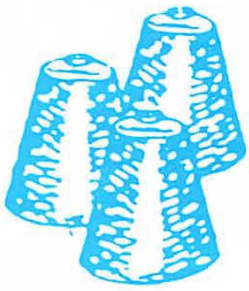

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TALKING POINT

THERE ARE LLAMAS AT THE BOTTOM OF THE GARDEN!

We have heard of sheep, goats and rabbits (and even fairies!) at the bottom of the garden, but a new twist, to us, was the fast-growing 'industry' of keeping Camelids – alpacas, llamas and guanacoes.

Jean Wiseman

Although these wild and woolly-looking animals have played an important role in the economy and culture of South America for more than 2,000 years, it is only recently that the outside world has begun to appreciate their value and versatility. Formerly a successful London jeweller, Peter Knowles-Brown and his family now live in the Scottish uplands and have a 1,000 acre farm which houses woolly-coated llamas. While other farmers are busy dipping, Peter is combing and blow-drying his flock!

The Llama

Peter's wife, Ann, developed an interest in spinning and weaving after a back injury and after many experiments has become interested in alternative fibres to the usual run-of-the-mill yarns. When she happened to see that a llama was for sale – the die was cast and they now own some 30 llamas – one of the largest herds in the country. In addition to spinning and weaving, Ann Knowles-Brown sells slippers and boot-liners made from llama fibre that has been de-haired: prices range from £4.00 to £7.00 depending on the size and the weight of wool used.

Meanwhile, in Aberdeenshire, Mrs Eve Beadle has set up a fibre stud where she has a shop selling garments designed and made up by a

RUTH'S CORNER

ANSWERING MACHINES

I have run a Helpline for years. Anyone who buys one of my designs can use it. Even knitters who have purchased other people's designs have 'phoned and I don't mind. But last week a woman rang about a skirt I did not design. I worked on it and found out where she and 36 members of her club had gone wrong. She was going to call back the next evening, but never did. Or was it my answering machine that put her off? So, please ladies, do talk to answering machines, they are there to help. I cannot sit at the telephone day and night and I do need to eat and sleep sometimes!

By the way, my Helpline number has changed to 0472 388251. Keep calling.

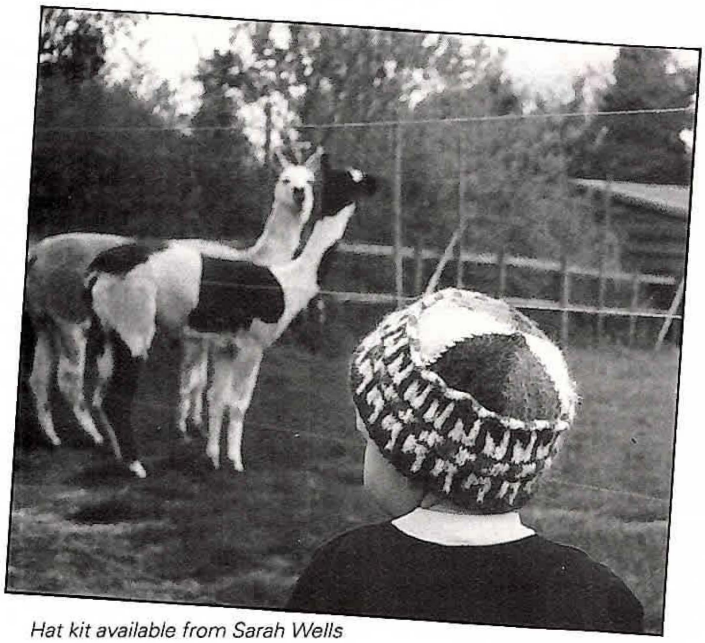
Ruth Wood.

team of spinners and knitters. She stocks knitting wool from llama, alpaca and cashmere goats and also sells fleeces.

Another source of spun wool is Sarah Wells of Worcester, who can supply llama in white, dark brown and fawn. A 50g ball of llama wool sells for £3.00 plus p&p. Mrs Wells also has a few knitting packs consisting of a pattern, a photograph of a garment or a hat plus the necessary amount of wool. Hats cost around £5.00 and garment kits around £30.

Llama Linda Limited of East Sussex, on the other hand, has been set up to sell ready-made knitwear, mainly in alpaca or a mix of alpaca and llama. This is a registered charity, established to provide work for South American Indian women in Peru. The organisation sells either by getting people to host 'knitwear parties' or through a mail order catalogue which can be supplied free – although a 50p remittance to cover the cost is much appreciated.

British Camelids is the Association for anyone who is interested in llamas, alpacas and guanacoes and the Secretary can be contacted at Banks Way House, Effingham Common, Leatherhead, Surrey KT24 5JB.



Hat kit available from Sarah Wells

Sweater by Sarah Wells

NOTEBOOK ADDRESSES:
The Cloverleaf Fibre Stud & Luxury Fibres, Mill of Kinnairdy, Bridge of Marnoch, Near Huntley, Aberdeenshire, Scotland AB54 5RT (Tel: 0466 780879).
Mrs Sarah Wells, Ribston House, Little Whitley, Worcester WR6 6LS.
Anne Knowles-Brown, Crookedstane, Elvanfoot, by Biggar, Lanarkshire, Scotland ML12 6RL (Tel: 08645 287).
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DESIGN LINE

MIXING TEXTURES

A cool summer top demonstrates Rita's method for combining different stitches in a pattern adapted from a master block and drawn on a charting device.

Rita Rubery

As a variation I have taken the set-in sleeve shape with an overall ease of ten centimetres (four inches) to the bust measurement (this is an extra five centimetres (two inches) ease to the master block) and divided it into sections to enable me to combine textures or stitch patterns in one garment.

When using a charting device, any alteration to the drawn shape is very simple and allows you to experiment. The yarn used for this garment is a single strand of Yeoman's Grigna which is also textured, so that the stocking stitch areas (marked B on the diagram) have an added interest.

The garment was knitted on the Jones/Brother machine and the patterned areas (marked A on the diagram) are knitted with a punchcard in lace and tuck stitch. This is just a simple example of dividing up the main pieces and, as both of these sections were knitted in the same direction, I simply re-wound the charting device sheet back to the beginning and knitted each shaped area separately. You will see from diagram A that only half of the garment need be drawn. I have given diagrams B and C with other suggestions and have indicated with arrows the direction of the knitting. In some cases it will be necessary to draw the main body pieces on to paper, full width, then separating the pieces to enable them to be drawn on to the charting device sheet in a different direction. With this garment, both back and front were knitted alike, but if preferred the back could be knitted plain.

With this sample it was necessary to knit two tension squares, one in stocking stitch and one in lace/tuck pattern. I used tension 4 for both. With the stocking stitch tension square, the measurements were 40 stitches equals 13.9 centimetres and 60 rows equals 13 centimetres. The measurements for the patterned one were 40 stitches equals 16 centimetres and 60 rows equals 10.9 centimetres. Although the same tension was used for both, the measurements were quite different, so if you are using different stitch patterns or perhaps different yarns, it is very important to knit your tension squares in each pattern or yarn.

SLEEVE

The sleeve of the Master Block was altered to make a short puff sleeve. The sleeve seam is straight and approximately ten centimetres (four inches) in length. The top of the sleeve, before the sleeve head shaping, was widened overall by 2.5 centimetres (one inch). The sleeve head was raised by six centimetres (approximately two and a half inches) and pleated to fit the armhole when making up. I used the punchcard to knit the sleeve in lace and tuck stitch to match the area marked A on the diagram. The bottom of the sleeve was eased on to a slightly narrower ribbed band.

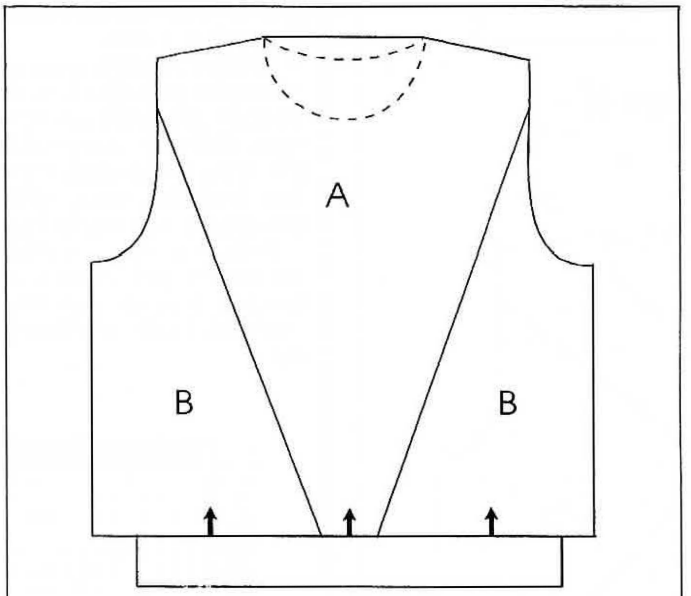
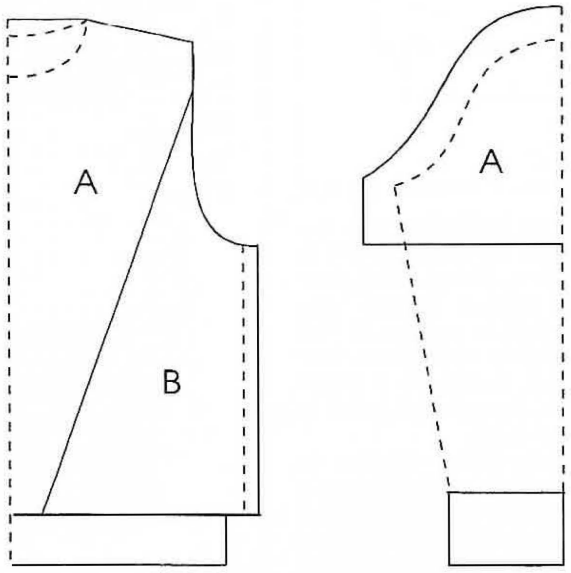


Diagram A



NECK SHAPING

When knitting in pattern, I sometimes use the cut-and-sew method for shaping the neck. It could also provide the solution to a neckline that is too small to go over the head.

Draw the front and back on to the charting device sheet with the shoulder shaping and the correct width of neck, but the actual neck shaping can be omitted. When knitting, the shoulders are shaped as usual but the knitting is taken off on to waste yarn at the neck. First mark the neck shape with either a tacking thread or pins; for a woman's garment I usually make the depth of the neck 9.5 centimetres to ten centimetres for the front neck and to a depth of 2.5 centimetres for the back neck. Then, using the sewing machine set for a small zig-zag stitch, sew two rows of stitches, one on top of the other, following the tacking thread or pins. Cut out the neck shape close to the machine stitching, the cut knitted edge will fray but the neckband will conceal this. Join one shoulder.

NECKBAND

The neckband was knitted using a ribbing attachment. Calculate the number of stitches required by holding the neck edge of the garment to the main bed of the machine; if necessary pick up on to the needles, but remove before knitting rib. When knitting for myself I like to knit the neckband using approximately 130 stitches. I know that this will give a good fit and will easily

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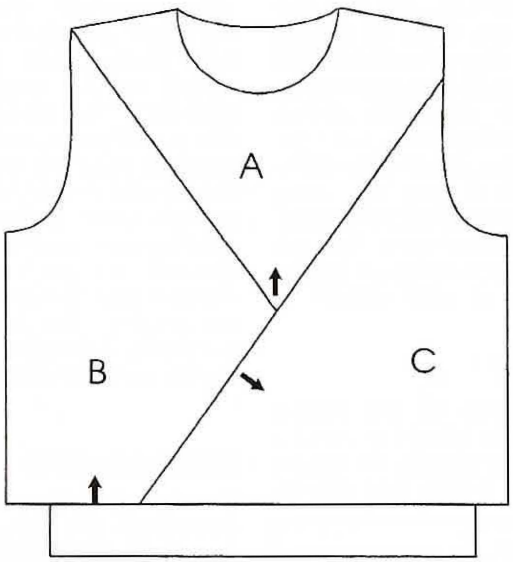


Diagram B

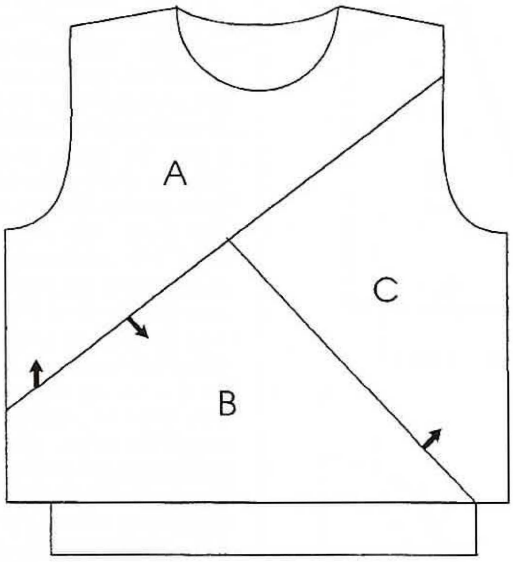


Diagram C

go over my head; a few stitches either way will be acceptable, but I would always err on the side of having more stitches rather than too few. Cast on over the needles required, in either 1x1 or 2x1 rib, using the main rib tension. The cast-on edge should not be too tight as this will be picked up to complete the neckband. I used 1x1 rib and as I knit my welts and ribs at the tightest possible tension I used tension 1 on both beds, with the side lever on the ribber at 2 to knit the neckband. Using such a tight tension I had to check every row to make sure that the stitches had knitted. Knit 40 rows. If you use a looser tension, then you may wish to knit less rows.

Transfer ribber stitches to the main bed and knit one row at the main tension plus two whole numbers. Take off on to waste yarn. Using the same number of needles, hang the garment with the right side facing you, pushing the needles through the fabric directly below the stitches of the cut edge. Bring the needles forward so that the garment hangs behind the latches. Rehang the neckband, with the right sides together (stocking stitch side of the waste yarn facing you). Unravel the waste yarn and pull the band stitches through the garment. Pick up the cast-on edge on to alternate needles, knit one loose row and cast off.

The garment pieces were lightly steam pressed before being joined together. The welts were also knitted at tension 1 on both beds and over slightly fewer stitches than the main pieces, to blouse at the waist and 60 rows deep. The welts were attached to the back and front before joining the side seams.

USING THE PUNCHCARD

With the punchcard locked and the main carriage at the left, set the Change Knob to KC and knit across.

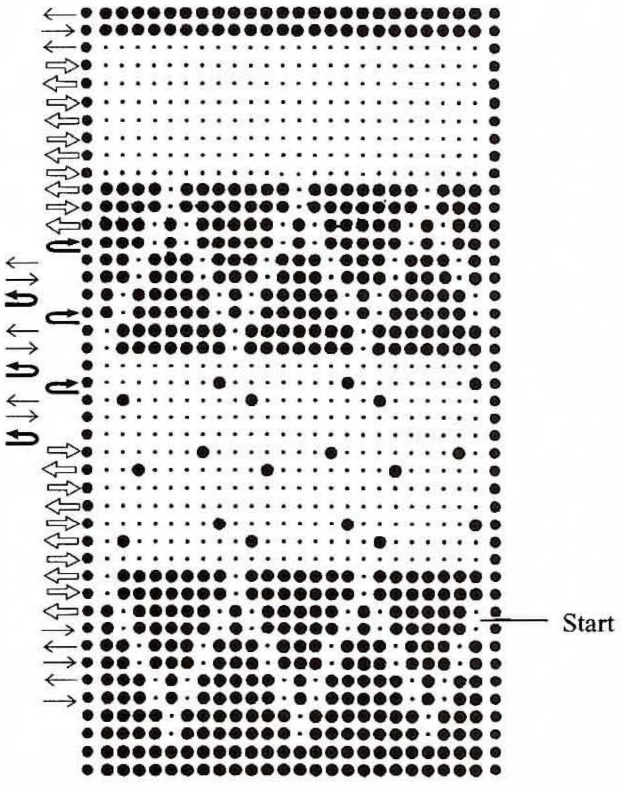
Release the punchcard and * press both tuck buttons. Knit 10 rows tuck. Main carriage at right. With lace carriage at the left, take the carriage across four times to select needles and transfer stitches for lace.

With the main carriage, release the tuck buttons and knit two rows stocking stitch. Leave KC button set throughout.

Repeat the four lace carriage and two main carriage rows three times in all. On the last stocking stitch row the needles will be brought forward for tuck; press both tuck buttons and knit 10 rows.

Release the tuck buttons, leave the Change Knob set to KC, knit eight rows in stocking stitch *. On the last row the needles will be selected for tuck. Repeat the pattern from * to *.

The solid arrows are for lace and the outline arrows are for tuck.



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SILVER SCENE

CABLES – PART 1

This month I've been playing with single bed cables. It is fun to sit down at your machine with a simple idea like cables in your mind and then see how far you can take it.

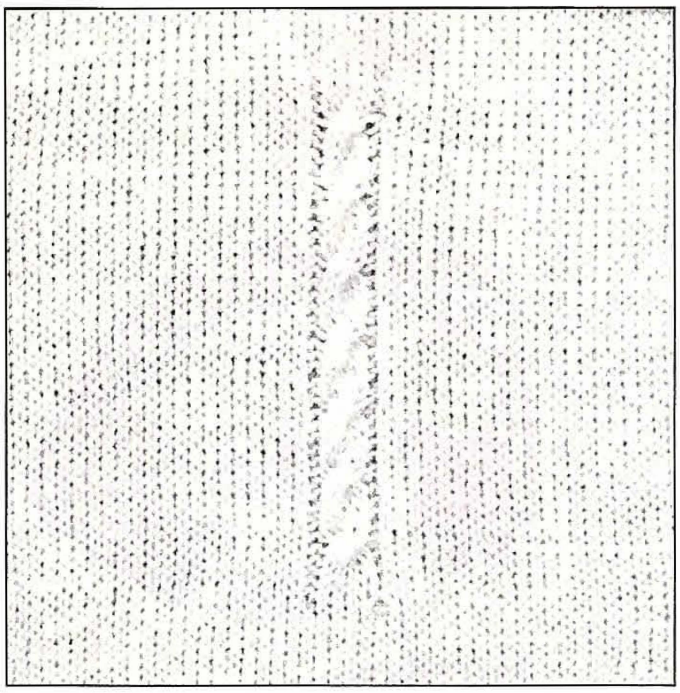
Liz Norton

If I sit in an armchair by the fire and think 'cables', I soon run out of ideas, or even fall asleep! But if I sit at the machine and knit, one idea soon follows another. It is also very relaxing. If you're just trying various ideas and one doesn't work, simply move on to the next. You don't have to make any particular idea work. I don't think any of my ideas for cables are original, but nevertheless, most of the time I just tried what came into my mind. As I said, it's relaxing to play like this. You don't find yourself thinking frustratedly, 'this should work because the book said so'. Perhaps I should suggest at this point that you ignore the rest of the article and go and play with cables yourself!

In order to cable, two adjacent groups of stitches are taken on to transfer tools and then crossed, before replacing on the needles. You can cross two sets of three stitches (Swatch 1), two sets of two (Swatch 2), or one and three (Swatch 3), or one and one, or any other combination of three, two and one.

The starting point for my play was that many knitters find that cabling pulls the stitches very tight and makes them difficult to knit. The usual advice is to make a ladder either side of the cable, by transferring a stitch from a needle on each side of the cable to an adjacent needle and leaving the empty needle in 'A' position. One is also advised, after crossing the

SWATCH 1



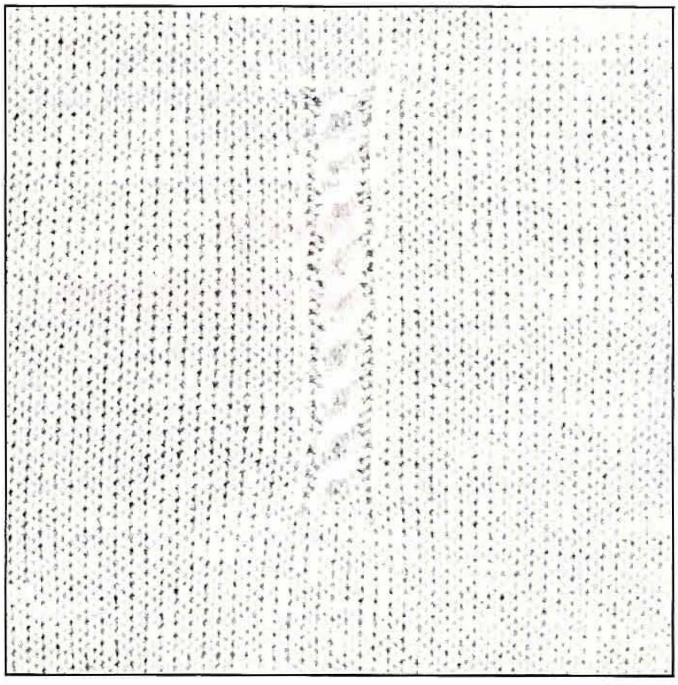
SWATCH 2

stitches, to move the cabling needles to holding position, to make them easier to knit. (The holding levers are set to knit.) This does help, but it can still be fairly difficult.

A simple development of this idea is to make a bigger ladder by leaving the empty needles in working position. At the start of the cable, instead of transferring the stitch from the 'laddering' needle sideways, knit it by hand, using a piece of waste yarn. Move the needle back to make an oversized stitch, then drop the stitch and pull one end of the waste yarn through. You now have a stitch either side of the cabling stitches, held on a piece of waste yarn. Return the empty needles to the **working** position. Knit to the row on which the cabling takes place. The 'laddering' needles have knitted and have stitches on them. Drop these stitches and let them run down. Now you have a ladder.

This ladder, being formed by dropping a stitch, has far more yarn in it than one formed by a needle left in non-working

SWATCH 3



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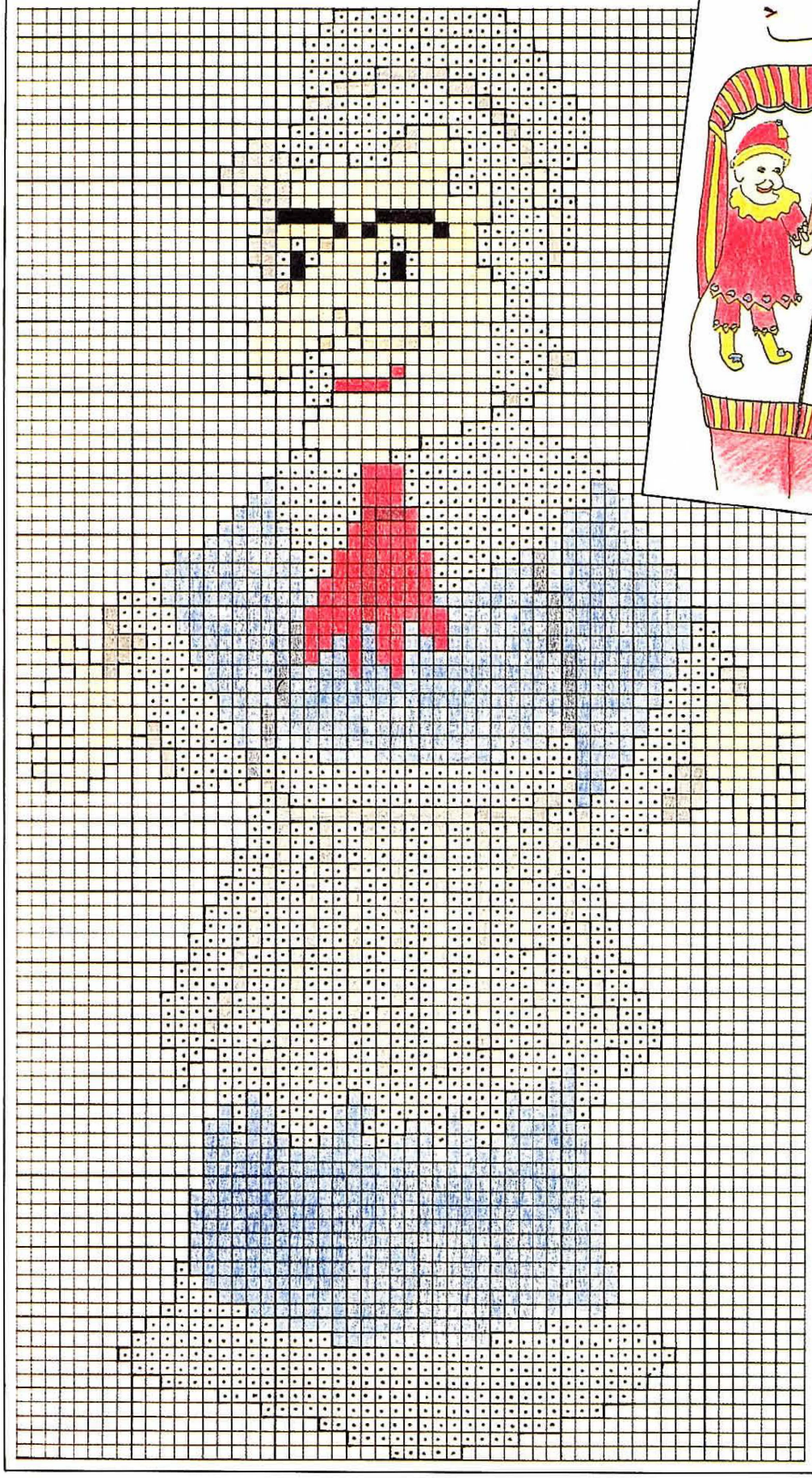
CREATIVE INTARSIA



PUNCH AND JUDY

For July I created a design of Mr Punch, who is joined this month by his long-suffering wife, Judy. Like Mr Punch, she has her traditional costume, mob-cap and apron. Use her as a single motif or together with Mr Punch on a jacket (see illustration).

Terry Armitstead

If you would like the chart for Mr Punch and do not have our July issue, you can order one from our Back Issue Department at *MKM*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

The price is £1.80 plus 45p p&p. Cheques and postal orders should be made payable to *Machine Knitting Monthly Ltd.*, or call us on 0628 829815 if you prefer to pay by Access or Visa.

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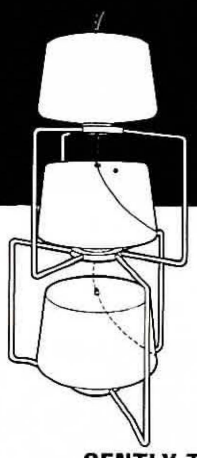
We have a really useful and money-saving Freebie on offer this month! By courtesy of B. Hague & Co. Ltd., we have three Twisting Yarn Stacks for our lucky readers, each worth £13.95.

The Twisting Yarn Stack is ideal for industrial yarns and enables you to create your own 'chunky' yarns. It will gently twist and blend up to three cones and provides the easy way of achieving that beautiful random-dye effect. The yarn stacks come complete with full instructions and diagrams of 'how to assemble'.

To enter our draw, send a postcard with your name and address, marked 'Yarn Stack', to *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive on or before August 31st, 1994. If you don't win or want further information now, contact B. Hague & Co. Ltd., 43 Mile End Road, Colwick, Nottingham NG4 2DW (Tel: 0602 870031).

Twisting Yarn Stack



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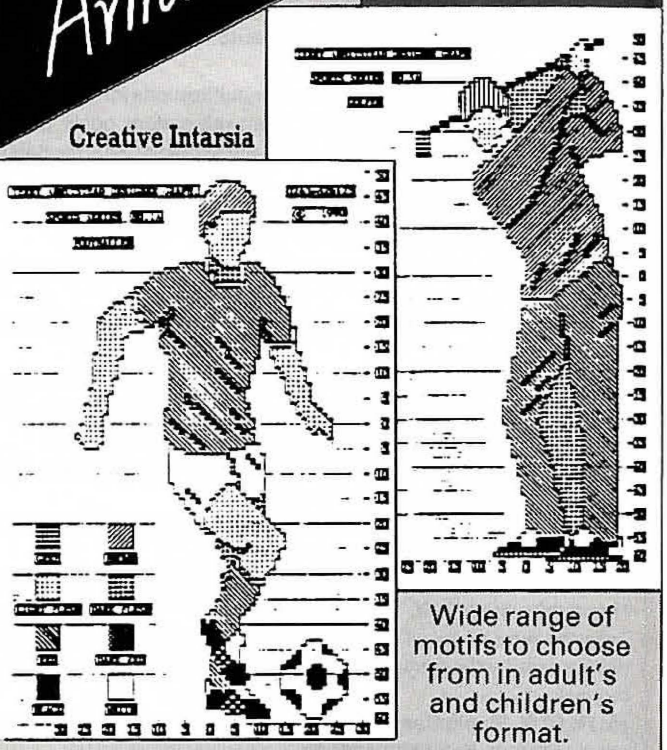

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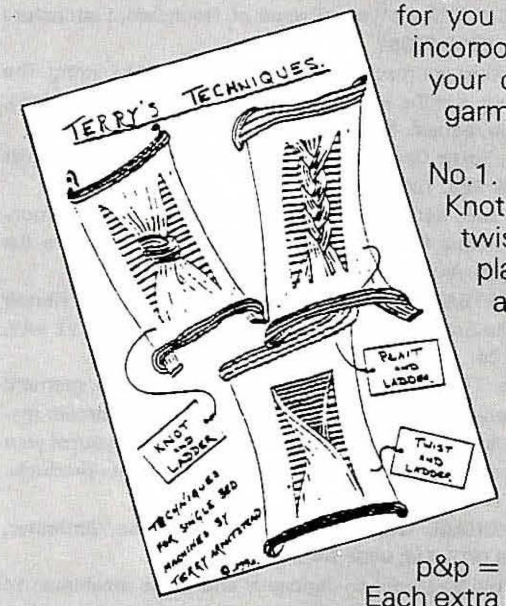

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CLUB SPEAKERS

Continued from page 30

MAGGIE ANDREWS. 79 Hookfield, Harlow, Essex CM18 6QQ. Tel: 0279-422994.
Maggie has been designing knitwear for publications for 14 years and has recently finished her seventh Bramwell pattern book. Maggie offers demonstrations and talks on many subjects. SAE for details. 40 mile radius of Harlow.

PAM TURBETT. 17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU. Tel: 0730-893654.
Cut and sew, i.e., dressmaking with fabrics made on your machines. No restriction.

PEGGY LA RIVIERE. 67 Bartholomew Road, London NW5 2AH. Tel: 071-267 2712.
The blocking cloth and finishing; demonstrations of stitched applique on knitwear; a good way of using up tension swatches. Original winter coats. Up to two hours from London, further by arrangement.

RITA RUBERY. 18 Forest Close, Streetley, Sutton Coldfield, West Midlands B74 2JZ. Tel: 021-353 9623.
Talk on 'Made to Measure Knitwear' with 28 garments, illustrations, books and patterns. Any distance considered.

ROZ KELLETT. 68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW. Tel: 0703-446389.
Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love. South of England, elsewhere by request.

RUTH COX. Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU. Tel: 0582-605808.
No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully. 50-mile radius, further by arrangement.

SYBIL WHISTON. 27 Foot Wood Crescent, Rochdale, Lancashire OL12 6PB. Tel: 0706-33667.
Making fabrics with your machine. A decade of machine knitting. The history of knitting and the influences of people, places and things. Other themes on request. Reasonable distance from Rochdale.

SYLVIA WYNN. Forge Craft Creations, The Old Smithy, Pirton, Nr Worcester WR8 9EJ. Tel: 0905-820482.
Swiss darning. Talk, demonstration and workshops. Sylvia demonstrates her technique for Swiss darning and how to. achieve the professional finish. Any reasonable distance.

TERRY ARMITSTEAD & JANE HUNTINGFORD. c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY. Tel: 0243-826125.
Combined talks. TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines. TALK 2: 'Inspirational Variations'. How to get more out of your punchcard and electronic designs, plus all the latest of our products. No restriction.

VALERIE MEECHAM. White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ. Tel: 04605-4670.
Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and demonstrations. 90-mile radius of Ilminster.

WENDY ENGLISH. 1 Brooke Avenue, Boldon Colliery, Tyne & Wear NE35 9ED. Tel: 091-537 4338.
Brother Electronic. Basic to advanced techniques; ribber; single and double bed colour changer; decorative hems and ribs; overcoming patterning width to create large motifs automatically; history of machine knitting. 50-mile radius, further by arrangement.

YVONNE KNAPMAN. Jacpacs, 19 South Road, Portishead, Bristol, Avon BS20 9DU. Tel: 0275-842677.
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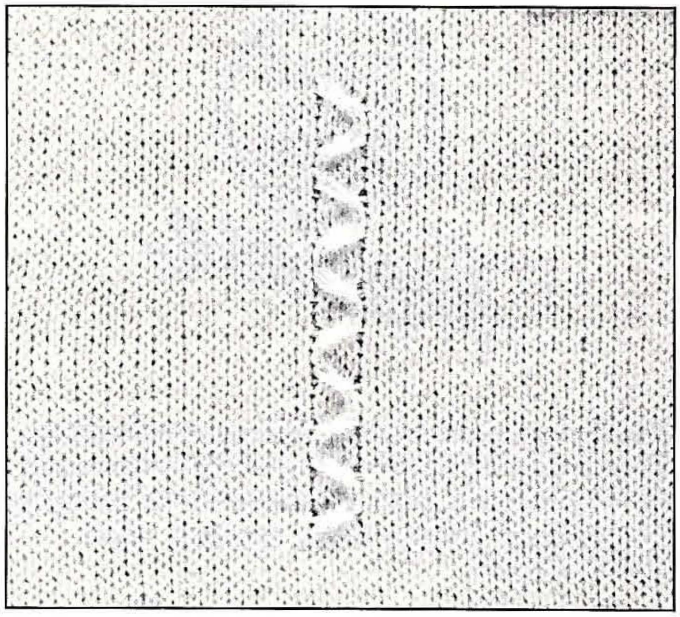
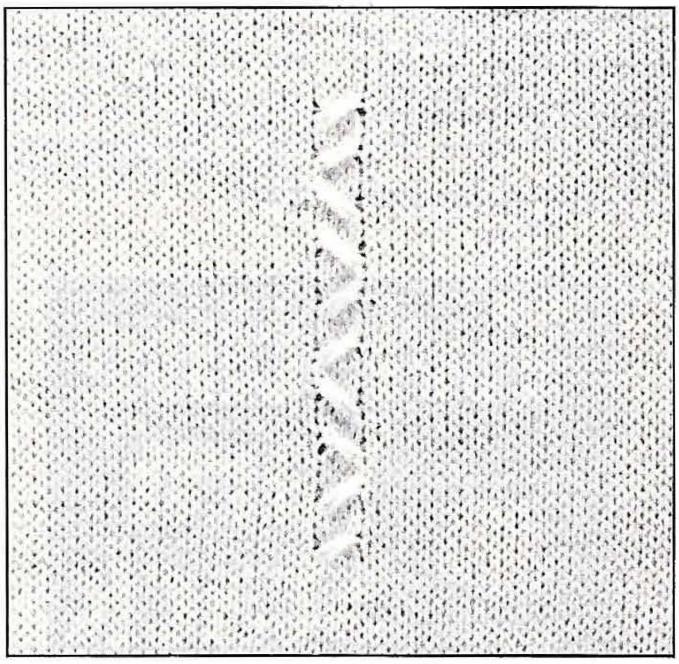
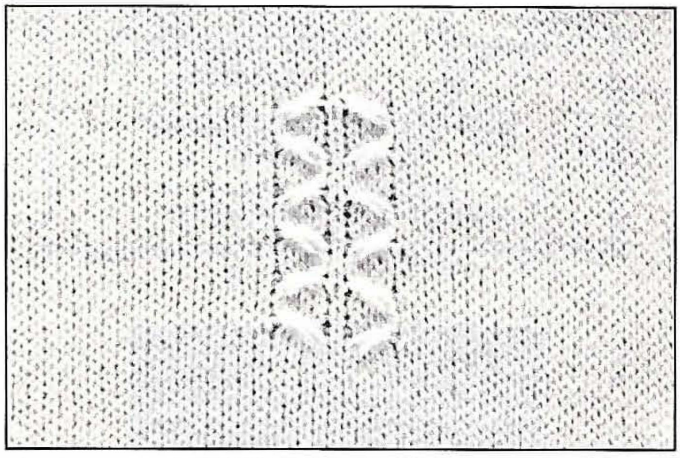


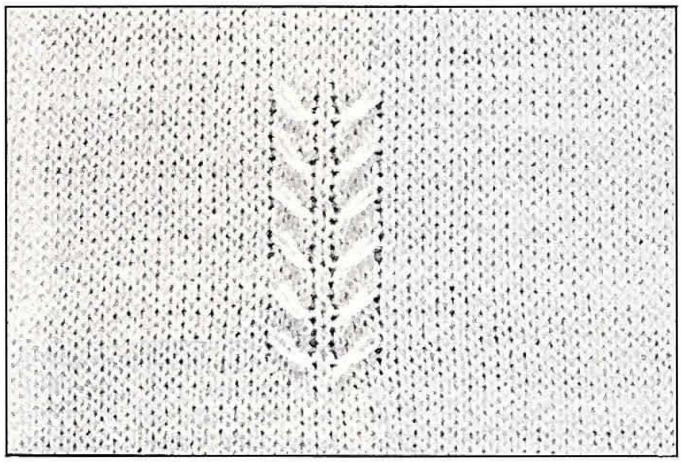
SWATCH 4



SWATCH 5

SWATCH 6





SWATCH 7

position. This extra yarn eases the cabling process. Now cable, knit on to the next cable and repeat. As you knit, you end up with a wide untidy looking ladder at each side of the cable. When you've got to the top of the cable, pick up the stitch from the waste yarn and, using the latch tool, knit up the ladder. You work from the purl side of the knitting, not the knit side as you do when picking up a dropped stitch. Working from the purl side, laddering up is easy to do and means that the ladder is a knit stitch on the purl side of the work and a purl stitch on the knit side. The cable is therefore bordered by a purl stitch (Swatches, 1, 2 3). I call this the 'laddering up' method of knitting cables.

I found that this 'laddering up' method above allowed even 3x3 cables to be knitted easily using a four-ply acrylic yarn at tension 6.

In fact, all the examples of cables with this article were knitted without moving the cabling needles to the holding position. Next month I shall be writing about combining cables with Fair Isle and lace and I knew that for that I would not be able to move the cabling needles forward of the working position.

Cabling instructions can be given by a diagram (Figures 1 to 8). The sloping lines indicate the direction that the stitches have to be transferred towards. The 'view' is that of the knitter, sitting at her machine, looking at the purl side of her work. A broken line shows that those stitches are behind the stitches indicated by the solid line. Again, it is the knitter's-eye view. After first removing the 'cabling stitches' from the needles to the transfer tools, it is the stitches indicated by the broken line that are replaced first on to the needles. A purl stitch is indicated by – and a knit stitch by I. In all these examples, the knit stitch is made by 'laddering up', as above, after completing all the cables.

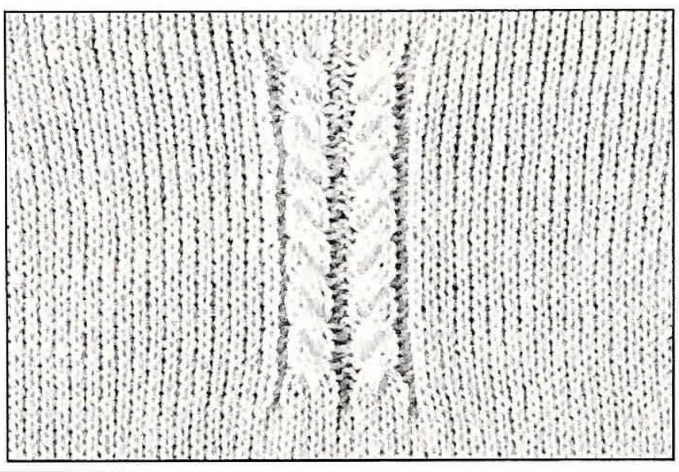
To start with, I used laddering up with all the cables I tried, 3x3, 2x2 and 1x3. Later, I found that the 2x2 and 1x3 could be done without either laddering up or even leaving an empty needle in working position. I had fun with the 1x3, varying the sequence of the cable (Swatches 4 and 5). A 1x3 cable is very easy to do. It would be a good cable to start with if you've not knitted cables before.

Both these cables were done without laddering up. I found I could even pair the 1x3 cables (Swatches 6 and 7) without needing to ladder up. I had to keep an eye on the centre stitch between the cables though, to make sure it remained knitted after being pulled tight by crossing the cabling stitches.

There is no particular virtue in not laddering up of course and, if I had wished, I could have laddered up a stitch either side of the pair of cables and up the centre between the cables. It might even have added to the effect. I did ladder up with the pair of 2x2 cables (Swatch 8). I think with the 2x2 cables this is necessary, as 2x2 pulls tighter than 1x3. I don't think 2x2 cables could be worked in pairs without the yarn from the ladders. I tried a pair of 3x3 cables, but even with laddering up I found it very difficult to do and abandoned it.

So have fun. Just use my ideas as a starting point. See what cables you can invent. Next month I shall be writing about combining cables with lace or Fair Isle.

SWATCH 8



CABLING DIAGRAMS

All diagrams represent view from the knitter's side of the work. All knit stitches should be laddered up after completing the cable (see article). The figure numbers match the number of appropriate swatch.

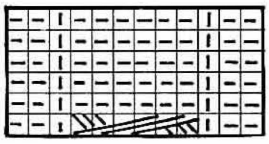


FIGURE 1
Cable every 6 rows

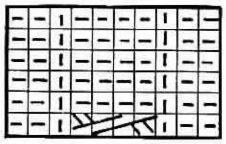


FIGURE 2
Cable every 6 rows

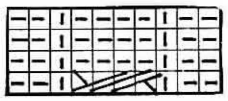


FIGURE 3
Cable every 4 rows

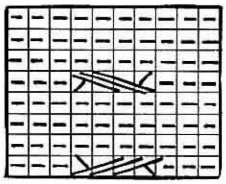


FIGURE 4
Cable every 4 rows

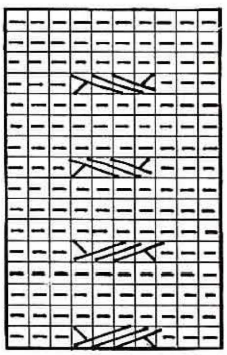


FIGURE 5
Cable every 4 rows

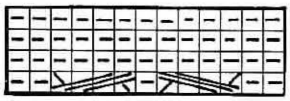


FIGURE 6
Cable every 4 rows

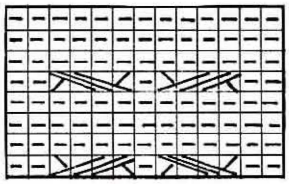


FIGURE 7
Cable every 4 rows

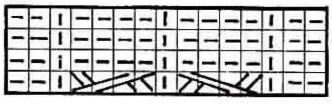


FIGURE 8
Cable every 4 rows

— = Purl stitch

| = Knit stitch

4 SONIC THE HEDGEHOG

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 6.5 mm or 8 mm double knitting machines with intarsia facility and with 84 [90, 96, 114, 126, 138] needles or more.

MATERIALS

5 [5, 6, 8, 10, 11] 50g balls DK in Background Colour (MC). (Yarn Guide No. 15.)
1 x 25g ball in Black, White, Red, Tan and Blue.
Pair of 3 mm knitting needles.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust or chest 61 [66, 71, 76-82, 87-92, 97-102] cm, 24 [26, 28, 30-32, 34-36, 38-40] in.
Actual size 68 [73, 78, 83, 103, 113] cm, 27 [29, 31, 36½, 40½, 44½] in.
Length to shoulder 46 [46, 47.5, 60, 62.5, 65] cm, 18 [18, 19, 23½, 24½, 25½] in.
Sleeve seam 30.5 [33, 38, 35.5, 48, 48] cm, 12 [13, 15, 18, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

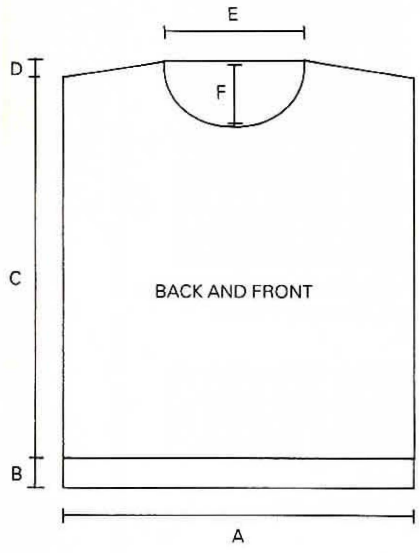
We used knit side of knitting as right side of garment.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.
Work 110 rows in intarsia pattern, then cont in MC.

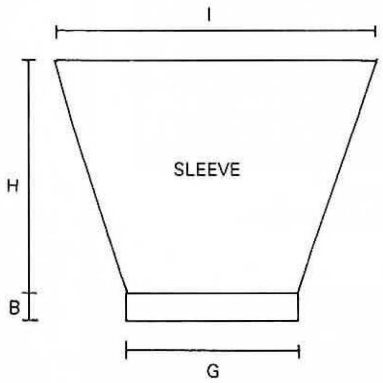
BACK

Push 84 [90, 96, 114, 126, 138] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Using MC, K 132 [132, 136, 168, 176, 184] rows.

SHAPE SHOULDERS

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next 4 rows and 8 [10, 10, 14, 14, 15] sts at beg of foll 2 rows. Using WY, K a few rows over rem 32 [34, 36, 38, 42, 44] sts and release from machine.





A = 35 [37.5, 40, 47.5, 52.5, 57.5] cm
B = 5 [5, 5, 7.5, 7.5, 7.5] cm
C = 41 [41, 42.5, 52.5, 55, 57.5] cm
D = 1.75 cm
E = 13 [14, 15, 15.5, 17.5, 18] cm
F = 6 [6, 7.5, 8.5, 10, 10] cm
G = 21.5 [21.5, 24, 25.5, 30, 32.5] cm
H = 25.5 [28, 33, 38, 40.5, 40.5] cm
I = 32.5 [35, 37.5, 45, 47.5, 50] cm

FRONT

Work as for back to *. Using MC, K 2 [2, 4, 24, 24, 28] rows. Cont in intarsia from chart, K 114 [114, 112, 120, 124, 128] rows. RC shows 116 [116, 116, 144, 148, 156].

SHAPE NECK

Push 52 [56, 59, 68, 76, 82] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 26 [28, 30, 38, 42, 47] sts rem. K 9 [9, 12, 15, 19, 18] rows.

SHAPE SHOULDERS

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [10, 10, 14, 14, 15] sts. With carriage at right, push 20 [22, 22, 22, 26, 26] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 52 [52, 58, 62, 72, 78] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 56 [66, 64, 86, 80, 86] sts, then on every foll 6th row until there are 78 [84, 90, 108, 114, 120] sts. K 9 [9, 17, 9, 13, 13] rows. RC shows 82 [90, 106, 122, 130, 130]. Cast off.

WELTS

With P side facing and using 3 mm needles, pick up 84 [90, 96, 114, 126, 138] sts along lower edge. With K side facing and using MC, K 1 row, dec 9 [9, 9, 13, 13, 13] sts evenly. 75 [81, 87, 101, 113, 125] sts.
1st Rib Row: P 1, * K 1, P 1; rep from * to end.
2nd Rib Row: K 1, * P 1, K 1; rep from * to end.
Rep these 2 rows until welt measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

CUFFS

With P side facing and using 3 mm needles, pick up 52 [52, 58, 62, 72, 78] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 7 [7, 9, 9, 9, 9] sts evenly. 45 [45, 49, 53, 63, 69] sts. Cont in rib as for welts until cuff measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

NECKBAND

Join right shoulder seam. With right side facing and using 3 mm needles and MC, pick up and K 19 [19, 23, 27, 31, 31] sts down left side of front neck, 20 [22, 22, 22, 26, 26] sts across front neck, 19 [19, 23, 27, 31, 31] sts up right side of front neck and 32 [34, 36, 38, 42, 44] sts across back neck, dec 1 st at centre. 89 [93, 103, 113, 129, 131] sts. Cont in rib as for welts for 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off loosely in rib.

PRESSING

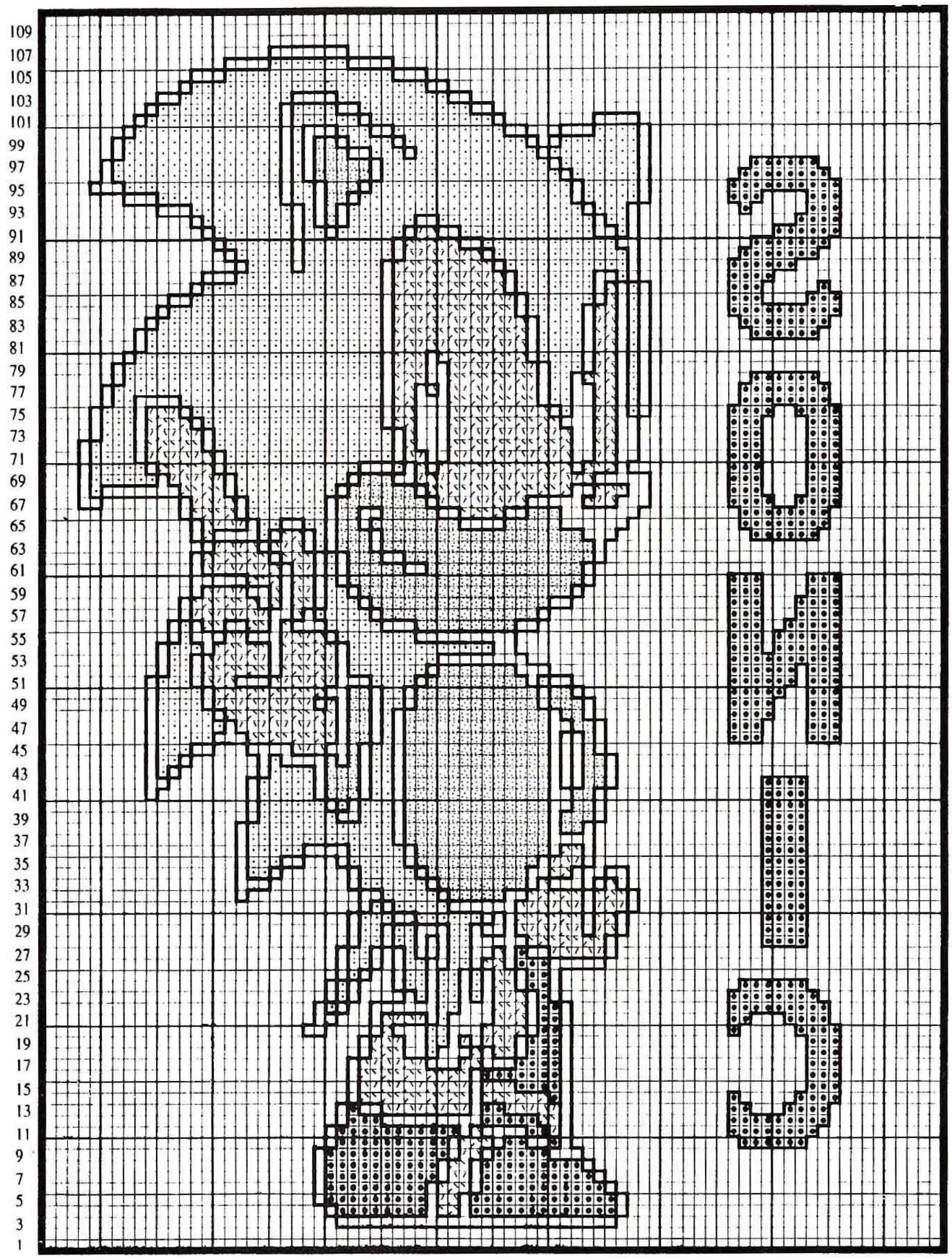
With wrong side facing, pin out all pieces to measurements given. Press lightly under a dry cloth using a cool iron.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and sew loosely in position. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

66►

SONIC



KEY

MC

Black

White

Red

Tan

Sand

Pale Pink

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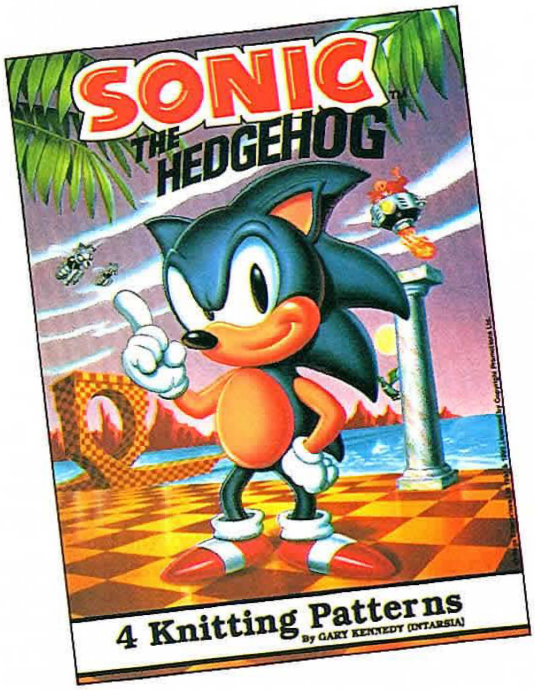

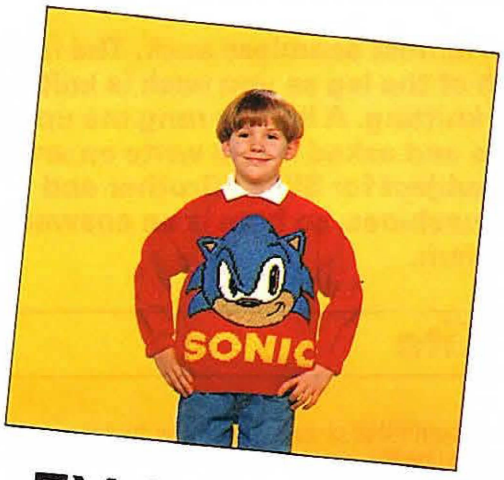

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TEACH-IN

A SEAMLESS SOCK

Well, an almost seamless sock. The foot and as much of the leg as you wish is knitted in circular knitting. A knitter rang me up a long time ago and asked me to write an article on this subject for Silver, Brother and Toyota machines, so here is an answer to the problem.

Ann Kite

I've always thought that circular knitting must be the way to knit socks, since it is seamless and who wants a seam under or alongside their foot? Unfortunately I've lost the name of the knitter who requested this article but, whoever you are, thank you for posing what I have found to be an interesting challenge.

The Passap machine manual does contain a sock pattern, so I knew in theory how a sock is knitted. I have in fact knitted a sock on a Passap. However, I couldn't see how to make it work on a Japanese machine. One could set the carriage controls and arrange the needles correctly, but there seemed no obvious way to make the machine knit it, since the ribber comb can't be used most of the time. The Passap, of course, pushes the knitting down with its strippers, but the Japanese machines pull it down with the comb and weights. I also couldn't see how to change from rib to circular knitting (you start at the welt and knit towards the toe). The Passap uses a decker comb to do this – the decker comb can hold and transfer many stitches at a time. I don't know if such a thing exists for the Japanese machines; I thought the garter bar might substitute but in fact it's too big.

In the end, the solution to both these problems was so obvious and simple that I can't think why it took me so long to work it out. The answer suddenly popped into my mind from my subconscious while I was walking the dog – I find walking the dog is quite a good way to solve some knitting problems – and here it is.

For a sample sock, the needle numbers refer to the number on the needlebed, with L or R indicating left or right of centre. So needle L10 is the needle at number ten on the left of centre.

PART A – THE WELT

1) Arrange 72 needles for a 1x1 rib (with the edge needle on the main bed at one side and on the ribber at the other).
2) Cast on and knit 30 rows in 1x1 rib in the usual way.
3) Transfer all the ribber stitches to the main bed for stocking stitch knitting.
4) Drop the ribber to the out-of-work position. Remove comb and weights. Change to main bed sinker plate.
5) Knit six or seven rows at stocking stitch tension, finishing with carriage at left.
6) Remove yarn from sinker plate and unravel needles L36 to L19. Don't break the yarn; leave it attached to needle L18. Drape the yarn around the ribber or table out of the way.
7) Put needles L18 to R36 to holding position; set the main carriage to hold.
8) Knit 8 rows of waste yarn over needles L36 to L19. Break the waste yarn.
9) With the carriage still set to hold, pass the carriage to the right. The stitches on needles L36 to L19 are stripped off. Return needles L36 to L19 to the out-of-work position.
10) Put needles R36 to R19 to upper working position and knit 8 rows of waste yarn on these needles. Break the waste yarn.
11) With the carriage still set to hold, pass the carriage to the left, stripping off the stitches on needles R36 to R19. Return needles R36 to R19 to the out-of-work position.
12) Return needles L18 to R18 to the working position, using a transfer tool.
13) Fold the edges of the knitting (held on waste yarn) towards the centre of the machine (Figure 1).
14) Remove the sinker plate and push the ribber to the middle working position.
15) Put needles L18 to R18 on the ribber to working position. The ribber remains on full pitch.
16) Transfer the stitches from below the waste yarn to the ribber needles. The ribber needles will project beyond the edge of the ribber bed, but don't have them higher than necessary. Make sure you pick up the edge stitches at the turn. After picking up the stitches, push the ribber to working position. Return the ribber needles to working position, using the transfer tool if any of the stitches are below the latch.

Unravel the waste yarn. The stitches are now arranged for circular knitting and the yarn is attached to needle L18, which is now at the edge of the knitting.

FIGURE 1

PART B – THE LEG AND ANKLE

17) Set the carriages for circular knitting, change to circular knitting tension (Figure 2) and add some weights. The weights I used were the Silver lace carriage weights. These are heavy metal rectangles about 40 stitches wide, with a row of hooks along the top. They are also supplied with the chunky machine for pattern knitting.

You need to hang one on each side of the knitting; that is, one on the knitting hanging from the main bed and one on that hanging from the ribber.

An alternative to these weights would be the ribber claw hangers from which the small ribber weights are hung. But you need more than two, while only two are supplied with the ribber.

When experimenting with sock knitting, try just pulling the knitting down with your hand. It is essential that the knitting is weighted.
18) Knit 60 rows (30 circles) finishing with the carriage at the left.

PART C – THE HEEL

19) Set the main carriage to

FIGURE 2

Carriage Settings for Circular Rows

SILVER AND KNITMASTER

These settings can only be used when the card reader is empty on punchcard machines, or, for the modular electronics with the same cam lever settings, when the machine is switched off.

MAIN CARRIAGE – Punchcard models and the 860 and 890 electronics

Cam lever	S
Right side lever	0
Left side lever	▽

– standard and fine gauge electronics

Cam lever	C

RIBBER CARRIAGE

Right set lever	1
Left set lever	0
Pick knob – standard gauge	←
Cam lever – Chunky	0
Autoset lever (SRP60N)	1
Select levers (SRJ70 and FRJ80)	0

BROTHER

MAIN CARRIAGE

Right Part Button	In

RIBBER CARRIAGE

Right cam lever	N
Left cam lever	PR
Tucking lever	R
Change knob (850)	I

TOYOTA

MAIN CARRIAGE

Selection lever (dial)	Empty ▷

RIBBER CARRIAGE

Right ET lever	Plain
Left ET lever	Empty
Centre lever	Empty
SimulKnit levers	0

Tension for Circular Knitting

SILVER AND KNITMASTER

Main bed – stocking stitch tension
Ribber – 2 whole numbers higher than main bed

BROTHER

Main bed – stocking stitch tension
Ribber – same as main bed

TOYOTA

Main bed – stocking stitch tension
Ribber – 2 dots higher than main bed

slip both ways and the ribber to knit both ways. Set the holding levers on the **ribber** carriage to hold (Figure 3).

20) Put needle L18 on the ribber to holding position. Knit one row. You now have to make sure that the knitting on the ribber is properly weighted. Use the two ribber claw hangers and the small ribber weights. They must weight the knitting below the working position needles on the ribber. As you bring more needles to holding position on the ribber, you'll need to adjust the weights. The easiest way to position the weights, I found, is to lower the ribber to the middle position and bring the claw and weight up from below through the centre of the circle of knitting. With the ribber in the middle position you can see to position the weight. After positioning the weight, return the ribber to the working position.

21) Carriage at right. Put needle R18 to holding position. Knit one row.

22) Repeat steps 20 and 21, moving one needle to holding position at the same side as the carriage on every row until needle R7 is put into holding position. At the **same** time, move needle L7 to upper working position. Knit one row.

23) Put needle R7 to upper working position. Knit one row.

24) Put needle L8 to upper working position

25) Repeat steps 23 and 24, putting one needle to upper working position at the opposite side to the carriage on every row until all the needles are in working position. Don't forget to keep adjusting the weights.

PART D – THE FOOT

26) Set the carriages for circular knitting (Figure 2) and knit 150 rows (75 circles). After knitting only three or four of these circles, you'll need to adjust the weights on the ribber knitting.

PART E – THE TOE

27) Decrease one stitch at each end of both beds, using the double transfer tool, every four rows (two circles) six times. 24 stitches remain on both beds.

28) Decrease one stitch each end of both beds every two rows (every circle) until only four stitches are left on each bed.

29) Break the yarn. thread the yarn through a tapestry needle and thread through the remaining stitches, removing them from the machine. Draw up tight and finish off.

All that remains to be done is to seam the welt and the six or seven rows of stocking stitch, using mattress stitch.

The key to knitting this piece successfully lies in the weighting. Pay detailed attention to this. When knitting the heel, adjust the weights every few rows. Knit relatively slowly and watch the knitting carefully for the first sign of miss-knitting.

This is, of course, only the basic method for knitting a sock. I leave you to work out the number of stitches and rows for your particular sock. For the foot, you'll need a tension swatch in circular knitting. This is, I think, the only time I would suggest stretching the tension swatch sideways. You need a snug, though not tight, fit. Perhaps it would be best to knit a number of tubes of different widths, each 120 rows (60 circles) long and try them on, to see which fits around the foot.

The basic method I've given is for a short sock. You can increase the length by increasing the number of circles at PART B. An alternative would be to delay changing to circular knitting until the end of PART B. PART B could then be knitted in single bed knitting (or even double bed) and could be patterned. I don't know if you'd need to shape PART B if you extend it to a knee-length sock – I expect it depends on the leg! I leave you to experiment.

FIGURE 3

Carriage Settings for Part C – The Heel

SILVER AND KNITMASTER

MAIN CARRIAGE – Punchcard models and the 860 and 890 electronics

Cam lever	Slip
Side levers	0

Standard and fine-gauge electronics

Carriage released using the release switch

RIBBER CARRIAGE

Set levers	1
Pick knob	←
Autoset lever (SRP60N)	1
Select levers (SRJ70 and FRJ80)	0
Holding levers	Hold (–)

BROTHER

MAIN CARRIAGE

Part Buttons	In

RIBBER CARRIAGE

Cam levers	N
Tuck lever	R
Change knob (850)	I
Holding levers	H

TOYOTA

MAIN CARRIAGE

Selection lever (dial)	Empty ◁▷

RIBBER CARRIAGE

ET levers	Plain
Centre lever	Empty
SimulKnit levers	0
Holding levers	Hold (I)

INSPIRATIONS

WOODLAND CALENDAR

AUGUST

August is traditionally the harvest month when seeds and berries ripen. Many hillsides turn purple with heather, whilst in fields and woodlands the purple colour is continued by the spear thistle.

Iris Bishop

I have taken the thistle as my floral motif for an all-over fabric and border design this month with the familiar shape of sycamore 'keys' ripening overhead. Both of these motifs can be used as individual Fair Isle patterns or combined to create a pictorial landscape.

YARNS AND COLOURS

For the landscape design I have used pastel green and stone for the motif colours (in feeder 1) and dark shades of green, olive and gold for the backdrop (in feeder 2). I have then tinted the thistle flowers with fabric paint to make them stand out from the background.

The thistle fabric is simply knitted with a light tweed yarn as the background (in feeder 2) with olive and purple for the contrast colours (in feeder 1) of leaf and flower respectively.

Tweed, flecked and other textured yarns are great for these designs when combined with plain four-ply or cotton yarns, producing a real 'country' look.

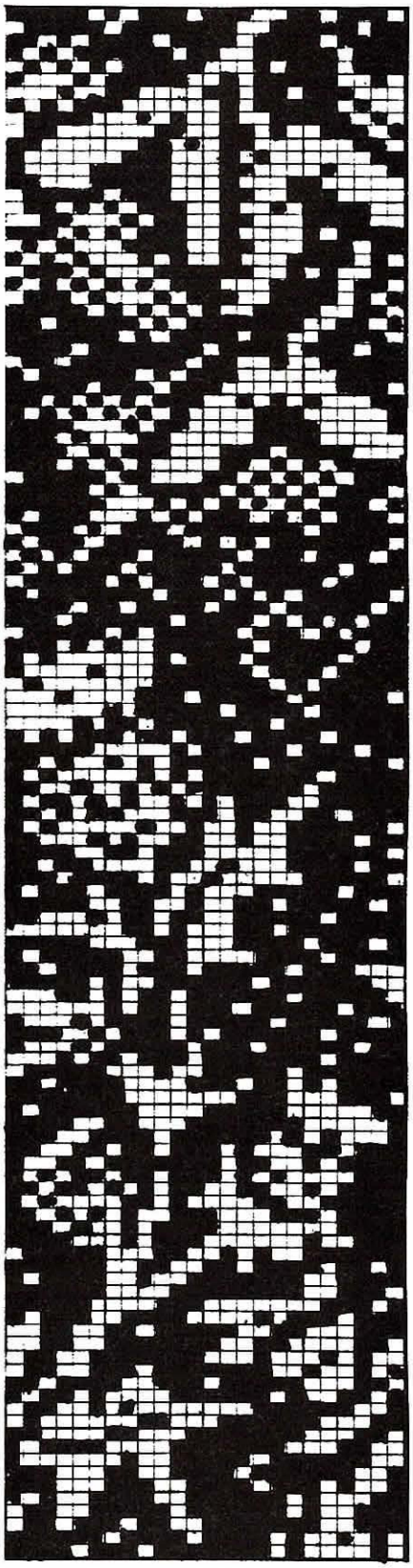
LANDSCAPE DESIGN

Whether you are using two colours only or a variety of colours, knit with the pale colours in feeder 1 and dark colours in feeder 2. If you want to experiment with the colours illustrated, use the following as a guide.

Knit the welts in black. Starting at Row 1 of the card:

Rows 1-12 = light green in feeder 1, black in feeder 2.
Rows 13-24 = light green in feeder 1, olive in feeder 2.
Rows 25-50 = pastel green in feeder 1, dark green in feeder 2.
Rows 51-70 = pastel green in feeder 1, leaf green in feeder 2.
Rows 71-80 = stone in feeder 1, leaf green in feeder 2.
Rows 81-100 = stone in feeder 1, leaf/gold in feeder 2.
Rows 101-120 = stone in feeder 1, gold in feeder 2.

72►

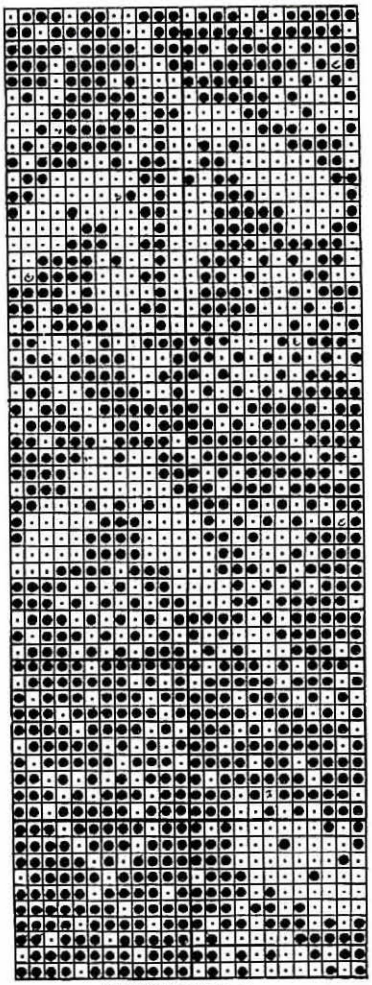


ELECTRONIC CHART

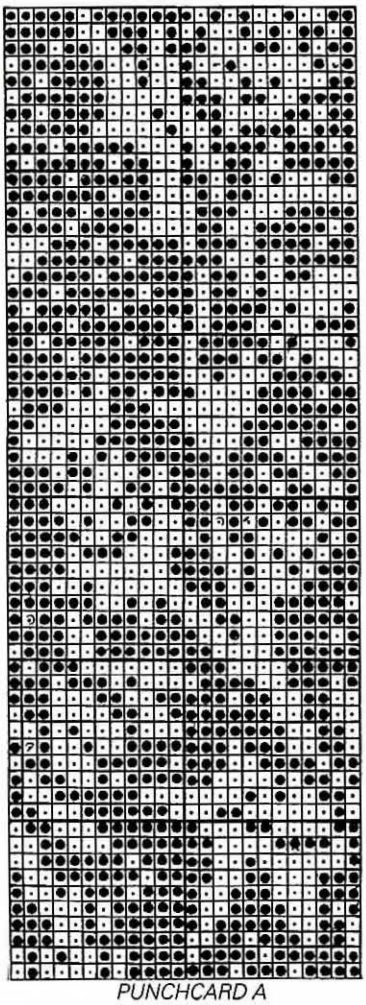
Chart shows right side of work.
Reverse, if required by your machine.

LANDSCAPE DESIGN

THISTLE FABRIC



PUNCHCARD B



PUNCHCARD A

Join top of Card A to bottom of Card B so that design is continuous.

To continue in the 'sycamore key' pattern, as illustrated, repeat rows 81-120 inclusive, using stone in feeder 1 and gold in feeder 2.

Using a very dilute solution of purple fabric dye, paint in flower heads as illustrated.

THISTLE FABRIC

To knit the thistle fabric use rows 38-72 of the pattern, inclusive.

Knit welts and so on in light colour then knit in Fair Isle as follows:

* Rows 38-63 = olive in feeder 1, light colour in feeder 2.

Rows 64-72 = purple in feeder 1, light colour in feeder 2.

Return card to Row 38 and lock. Knit 2 plain rows in light colour. Release card and repeat from *, reversing the direction of the motif (turn punchcards over to 'blank' side) on each repeat.

Angela Gordon Products

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QUESTION TIME

DEMONSTRATING LACE

I was at a Knitting Machine Workshop at Urchfont Manor, near Devizes, recently and had an extremely interesting time.

Pat Coulston

The theme for the weekend was 'Lace' and each of us took a different aspect of this subject, made a few samples and for about 15 minutes, shared with the others what we had discovered.

We started off with Jenny whose technique was extremely interesting and whose source was the book *'A Machine Knitters' Guide to Creating Fabrics'* by Susanna Lewis. The technique is found on page 228 and if you own the book, I would really recommend that you look it up and have a go. Susanna writes about the importance of a ribber being correctly adjusted, for height and alignment for this method and you also need the stopper bar from the garter bar set.

After that, Daphne stayed with Susanna's book and produced a type of pile knitting for the Brother machine – described on page 126. (After all, pile knitting could be thought of as 'holey' like lace!) This was completely new to me as I had assumed that Brother machines could not do pile knitting. Wrong again! It is harder to do than using the Silver or Knitmaster method and the effect is not quite the same, but, none the less, it does create the pile knitting effect.

Also shown in this demonstration was punch pintuck, a most underrated stitch and very attractive. It gives basically the same effect as ordinary 'pintuck' but instead of straight lines across, the lines are patterned. Special punchcards are used, supplied with the Silver or Knitmaster ribbers and there are quite a few patterns to punch out from the punchcard pattern books as well. The setting on the main carriage for Silver or Knitmaster is slip, while on the Brother you need both part buttons depressed. The needle setting is the one for an every needle rib. Chris liked this so much that by the close of the weekend, she had completed the knitting for a punch pintuck jacket.

Jane's demonstration took first prize for its hilarity! Her brief was 'punch tuck lace'. With no time for preparation, she got hold of the 'Card 3' book by Kate Armitage, looked up the page of tuck lace and proceeded to knit a long sample, in all the patterns selected. Several people had gone out of the room and missed the demonstration altogether. Next day, she was persuaded to repeat the demonstration in depth and tell us exactly what she did to get the samples. The setting, she told us, is in tuck stitch, but the needles are arranged in the pattern required, with selected needles out of work. For example, on page six, sample 31 needs a 3x1 needle arrangement; however, note that the centre (0) **must** be in the correct place. See needle diagram below.

This pattern tucks on alternate sides of the three needles. This, for the Brother, brings a problem since, as with all the models that have the orange/yellow cams beneath the carriage, you will only get a dishcloth effect, not a tuck stitch pattern! The reason for this is that the carriage is set so that the end needles, in tuck stitch, **always** knit a plain stitch. This is wonderful for ordinary tuck stitch with all the needles in work, but when selected needles are out of work, the carriage imagines that every time it starts to knit a new block of three needles, it is starting a new row and therefore knits the first stitch of each block **plain**. Hence, the incorrect patterning.

This is how to alter these cams so they will not knit the first needle of every block plain.

Turn to KC. Turn the carriage over and you will note two orange cams, each with a tiny screw in the centre. These orange cams have two positions. See above.

The normal position will never allow the carriage to select the end needle in pattern. It always puts the end needle to UWP, hence a **plain** stitch will always be formed when in tuck and slip. However, in Fair Isle, the end stitch will always knit colour two, – most useful as this gives an even and neat edge.

Try this out for yourself. Put in a punchcard and let it roll – card 2 from the basic set will do. No yarn. Put up a block of needles. Knit. As you go backwards and forwards, notice the end needle will never be in the pattern – it is always selected in the UWP. Now, turn the tiny screws the other way, as described below.

Again, take the carriage backwards and forwards, still with the card rolling and you will note that the end needle **will** be selected in the pattern. This is the setting you want for tuck lace.

On completion of your knitting, it is best to put the cams back to their normal position – again, by turning the little screws the other way.

Some of the Brother electronics have the KC2 setting, which does exactly the same thing as described above, but does it automatically for you.

By the way, I mentioned a book by Kate Armitage – I wonder if anyone remembers her? Those of you who have been knitting for more than about seven years will, I am sure, remember that lovely lady who so sadly died after a short illness. Kate wrote the classic books, 'Card 3' and 'Card 1' and she and I spent many happy hours writing and setting up the original 'Metropolitan Correspondence Courses'. Kate, like Penny

1.

Black metal 'tongue' in use

2.

Black metal 'tongue' folded away

Take a single transfer tool and put your cams in the No.1 position, turning the screw, if necessary.

NEEDLE DIAGRAM

75▶

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QUESTION TIME

◄73

Baker of *To & Fro* fame, did so much for machine knitting in those less well-served days.

To return to the demonstrations, I cannot describe Chris's technique – it was 'ladder stitch' and really has to be shown, but it is great fun to do and has many possibilities.

Barbara talked about 'Fine Lace'. This is done with the Brother lace carriage, using the fine lace setting instead of the one for ordinary lace. It makes an indentation on the fabric instead of holes and is best in shiny yarns, such as Artistic. Instead of transferring the stitch to the next one, as in ordinary lace, it transfers half the stitch, hence the indentation. Fine lace and ordinary lace in one row produces most attractive knitting, for which, however, special punchcards are needed.

One tip Barbara passed on was a method for 'marking' the neck, for example for cut-and-sew. At the neckline, 'mark' the stitches for the shaping by hand, by hooking up half a stitch to its neighbour. If you do this for the whole of the neck shaping, on completion you have the whole of the neckline marked out, ready for sew-and-cut. Thank you, Barbara, for that excellent tip.

Ann's work was the 'pièce de résistance'. Her brief was thread lace (Silver or Knitmaster call this punch lace) and it uses a combination of a thick and a thin yarn. A punchcard is involved, with the thin yarn only knitting the main pattern whereas the thick yarn **and** the thin yarn together knit the background.

Ann had a number of samples using different thicknesses of main yarn; that is, ordinary four-plys but in various textures – mohairs, slubs, cotton, sable crêpe, randoms, knobbly and, on the chunky machine, thick mohairs, chenille, Aran and so on. The fine yarns included cottons, metallic thread and fine elastic for cuffs and so on. What an array and what wonderful sources for garment ideas.

For my session I looked at drive lace for the Silver or Knitmaster and woven lace for the Brother.

Woven lace is just what it says, with lace making the holes and then weaving going through the holes. See sample.

Special punchcards are used, which have a selected number of rows for lacing and usually two rows for weaving across alternate (or similar) needles.

Problems arise with the electronic machines and an extra row of the weaving, plus a plain row beyond that, must be added.

Ann later took this technique to her Knitmaster machine and worked it out. She hand-selected a lace row, brought out alternate needles to HP and hand wove across those needles. This was not a perfect technique, but it had possibilities.

I must pass on a 'funny' from last week's class. The homework had been to knit some 'every needle rib' and to produce a sample in an acceptable texture – that is, neither too firm nor too floppy. All was well till Bronwen's sample, done on her Brother, which was not board-like, but much too firm! What tension had she used? Four on the main bed and five on the ribber, we were told. I compared her sample with the others using the same yarn but different tensions, but this one was **completely** different. Puzzled, I examined it again, then, rather in desperation than anything else, asked, 'Did you have the slide dial on II by any chance?', expecting her to say, 'No, of course I didn't'. However she replied immediately and categorically, 'Yes'. 'Why did you do that?' I asked? 'Oh, I don't know, I must have left it on by mistake.'

We did laugh – it was the way she replied 'yes' without any hesitation – I didn't have to explore the reasons any further! For knitters on other machines, the Brother ribber has the facility to turn the slide lever to II, which makes a firm stitch – it's like knitting a couple of numbers below the one you are on, for example, 0 would be lower than 0 and 5 would be about 3-3.5. Hence Bronwen's tight every-needle rib.

We have had a new and extremely interesting six week course going on here in Bournemouth, covering 'Knitted Circular Yokes'. We meet weekly and for our patterns have chosen that excellent book *Knitted Yokes,* by Rita Rubery. We looked firstly at the techniques used for a Fair Isle yoke, then that was the first one they all knitted. There were no real problems and they all turned out exceedingly well.

In the book were five more different yokes which we spent the next weeks examining and knitting. Some chose to knit the cable yoke, which, unlike the Fair Isle one, started the yoke on WY, knitted it, then knitted the main part from the top, going downwards. The sideways yoke in the book used weaving for the patterning, but June chose to use ribbon, bring alternate needles to HP, with an e-wrap from left to right and a repeat coming from right to left. This was **most** effective. Ivy made the slip stitch sideways-yoked cardigan, using beads as decoration. The one demonstrated was the lace yoke with little hems and finally, the one they all want to do, came the 'petal' yoke. This involves much hand work and is absolutely super when finished.

During the the six weeks, everyone knitted three of these garments each. The sizes in the patterns were a bit small for some people, so we made our own alterations. Extra stitches were added (front and back) and cast off, with the normal shaping, at the armhole cast off edge. Also, for the sleeve, extra stitches were added and, again, cast off at the armhole so that the holding shaping was done over the exact number of stitches the pattern required. Why make life difficult for ourselves! The one neckband that Rita gives for all the patterns is quite superb. It is one that I had not come across before and, quite frankly, it's worth buying 'Knitted Yokes' just for the neckband, never mind the six lovely patterns! You will find the address for this book in Rita's advertisement on page 21. Our thanks to Rita.

Woven lace knitted on the Brother

5 SUMMER BORDER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Many A Mickle 3-ply Cotton. (Yarn Guide No. 9.)
1 x 300 [300, 350, 400, 450]g cone in White (MC).
A small amount (approx 50g) in Violet (A), Coral (B) and Buttercup (C).
4 [4, 4, 5, 5, 5] buttons.

GARMENT WEIGHT
Finished garment in third size weighs 200g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.
Actual size 69 [74, 78, 84, 89, 94] cm, 27 [29, 31, 33, 35, 37] in.
Length to shoulder 34.5 [38, 42, 45.5, 49.5, 53.5] cm, 13½ [15, 16½, 18, 19½, 21] in.
Sleeve seam 26.5 [30.5, 34.5, 38, 42, 45.5] cm, 10½ [12, 13½, 15, 16½, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
FAIR ISLE PATTERN
K 2 rows MC/C, 2 rows MC only (st st), 3 rows MC/B, 2 rows MC/A, 3 rows MC/B, 2 rows MC only (st st) and 2 rows MC/C. These 16 rows form pattern.

BACK

With carriage at right and using MC, cast on 102 [110, 116, 124, 132, 138] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 20 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt **. K 16 rows. Remove card. Cont in st st and MC *. K 104 [118, 134, 148, 164, 182] rows. RC shows 122 [136, 152, 166, 182, 200]. Place a marker between sts 22 and 23 [23 and 24, 24 and 25, 25 and 26, 26 and 27, 27 and 28] at left and right of centre 0. Cast off.

RIGHT FRONT

With carriage at right and using MC, cast on 51 [55, 58, 62, 66, 69] sts at right of centre 0 in 1x1 rib. Work as for back from * to *. ** K 46 [54, 62, 70, 78, 86] rows. RC shows 64 [72, 80, 88, 96, 104].
SHAPE FRONT EDGE
Dec 1 st at left edge of next and every foll alt [alt, 3rd, 3rd, 3rd, 3rd] row until 42 [49, 46, 40, 48, 57] sts rem, then on every foll 3rd [3rd, 3rd, 4th, 4th, 4th] row until 29 [32, 34, 37, 40, 42] sts rem. K 2 rows. RC shows 122 [136, 152, 166, 182, 200]. Cast off **.

LEFT FRONT

With carriage at right and using MC, cast on 51 [55, 58, 62, 66, 69] sts at left of centre 0 in 1x1 rib. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by reading right for left.

SLEEVES

With carriage at right and using MC, cast on 58 [58, 64, 64, 70, 70] sts at centre in 1x1 rib. Work as for back from * to **. Shape sides by inc 1 st at each end of every 3rd [4th, 5th, 5th, 6th, 6th] row until there are 68 [66, 70, 70, 74, 74] sts. K 1 [0, 1, 1, 4, 4] rows. RC shows 18. Remove card. Cont in st st and MC. Cont to inc on every 3rd [4th, 5th, 5th, 6th, 6th] row from previous inc until there are 78 [92, 108, 84, 104, 76] sts, then on every foll 4th [5th, 6th, 6th, 7th, 7th] row until there are 104 [104, 110, 110, 116, 116] sts. K 4 [4, 4, 6, 6, 6] rows. RC shows 88 [104, 122, 136, 152, 166]. Cast off.

FRONT BORDER

With carriage at right, push 10 Ns on each bed to WP for full needle rib/double rib. Using MC, cast on. K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT–3/MT–3, K 3 [5, 4, 5, 5, 5] rows. * Make a double eyelet buttonhole over centre 2 Ns on each bed. K 26 [28, 31, 25, 27, 29] rows. Rep from * 2 [2, 2, 3, 3, 3] times more. Make another buttonhole over same Ns as before. K until long enough to go along right front edge, across back neck and along left front edge. Transfer sts to main bed. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew front border into position. Sew on buttons.

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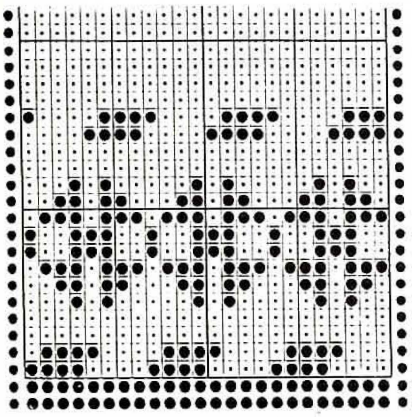
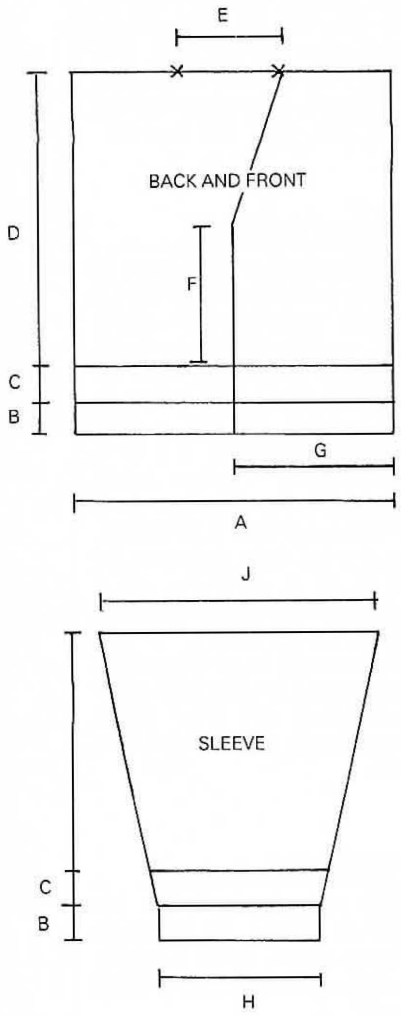
DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW



PUNCHCARD CHART



A = 35 [37.5, 40, 42.5, 45.5, 47.5] cm
B = 4.5 cm
C = 5 cm
D = 25 [28.5, 32.5, 36, 40, 44] cm
E = 15 [15.5, 16.5, 17, 17.5, 18.5] cm
F = 11 [13, 15, 17, 19, 21] cm
G = 17.5 [18.5, 20, 21, 22.5, 23.5] cm
H = 20 [20, 22, 22, 24, 24] cm
I = 17 [21, 25, 28.5, 32.5, 36] cm
J = 35.5 [35.5, 37.5, 37.5, 40, 40] cm

★ STAR LETTER ★

Dear Anne,
I've lost count of the number of garments (or individual pieces) I have consigned to the bin over the years! Ruined ribs or flattened patterns, all due to a little over-enthusiastic steaming or pressing. Well if anybody else out there has suffered from 'heavy-handed syndrome', don't despair. I have found the solution. Get your garment ready, put your presser bar on the ironing board, inserted through your mock rib, then plug in your hairdryer. Yes, it really works, play over mock rib or any other piece of knitting with the dryer on hot (a few seconds will do), allow the fabric to cool as usual and, hey presto, excellent results! Use this for all the little awkward bits, there will be no iron marks on buttonhole bands and so on, so just warm up and pat into place.
Yours sincerely,
Sylvia Davidson
Newcastle, Tyne & Wear.

Brilliant! There's nothing we like better than a simple solution to a knotty problem, Sylvia and there's a touch of genius in this one. Your star idea wins you a free subscription to MKM *and, of course, £5 but also, we suspect, a lot of gratitude from other readers.*

Dear Anne,
We do not often think how our consumer goods reach us, but the majority of imports into this country come by sea. The boats are often manned by men from poor countries who arrive here inadequately clothed for our winter climate and their next port of call may be Iceland!

The Missions to Seamen, along with other Seamen's Societies, are always pleased to receive gifts of part-worn woolly pullovers for these men and, of course, woolly hats.

If you want to know what to do with all those leftovers, now's your chance to go mad with the Fair Isle. I have had a lot of pleasure making hats for seamen. All colours are acceptable because seamen do not care what colour it is, as long as they are warm. Larger quantities of leftovers make nice slipovers. Believe me, with very little imagination, making garments for seamen clears away the oddments in no time at all, ready for the purchase of more yarn!

If you would like to join in this really worthy work, the Missions to Seamen, Flying Angel House, Arundel Road, Littlehampton, West Sussex BN17 7BY (Tel: 0903 726969), will be pleased to give you the address of your nearest Seamen's Centre. The person to ask for is The Reverend Philip Elston, who is the Deputy Regional Director in the Southern Region.

Many good wishes to all at the magazine.
Yours sincerely,
Miss Jean Arnold
Southwold, Suffolk.

Dear Anne,
I write regarding your 'Star' letter from Mrs Coyne (February '94).

Sounds a wonderful holiday, makes delightful reading **but** . . . is it really helping to end the recession in the textile industry as you state in your comment?

In my book, it may be helping the bigger concerns but I can't see it doing much for the small local businesses in the High Street.

In fact, I'd suggest that it's doing just the opposite and may be adding that final nail to someone's coffin.

I have a friend who has a small business and I am, therefore, very aware of the difficult times they are experiencing.

Let me remind all your readers that their your local shop provides an all-year-round service, stores spare parts, provides tuition, offers hints and tips and can even provide ideas (politely of course!) on what to knit with that special bargain to those cheeky enough to ask – and yes – there are some.

So please, think before spending on petrol and posting and packing.

Is it really a bargain?

Remember small shops can't compete with bulk buyers, factory shops, exhibitions and such like. You may pay a little more but look at what that little more includes: not only the goodies listed above but most importantly a good friend. Someone who's willing to help you in any way, someone you can call on, take your problems to, someone who shares your passion for an absorbing hobby.

Can that really compare with a brown paper parcel or a black plastic bag?
Yours sincerely,
Mrs A. Alcock
Sheffield.

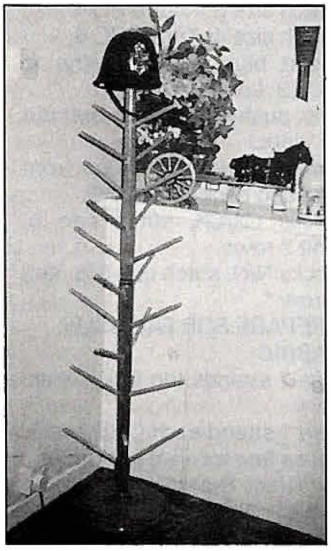
We agree with everything you say, Mrs Alcock, since we feel strongly that the friendly local shop should be given every support as the support and service they give us is what makes machine knitting such a pleasant and companionable pastime.

However, there is also a need for the mail order companies. They provide a variety of yarns and colours which no shop could stock for only local customers, but without which the design element of knitting is limited. There are also plenty of people knitting for a living to whom mill shop bargains make a big difference.

The problem is similar to the grocery shop dilemma – the

more we buy from the supermarket, the sooner the corner shop must close. It is up to all of us to choose whether we value cheapness more than the security of good service. If we buy all we can from our local shop and appreciate that those unavoidable higher prices are well-invested in the good service we get in return, perhaps we can halt the trend.

Dear Anne,
I had seen a wool tree advertised in your magazine and could not afford it, so I asked my husband if he could make me one and he said he would have a go. We went to a car-boot sale and saw a tall lamp-stand for £1.50 and bought it and he bought some dowel at £3.50 and then made the one in the photograph. As you can see, I bought a child's police helmet and put it on top in the hallway as a deterrent as you can see it as you approach the front door.
Yours sincerely,
Mrs S. C. Phillips
Lawrence Weston, Bristol.



Dear Anne,
Regarding Joan Lafferty's article on short cuts – on drop shoulder garments, mark armhole edges with coloured thread. Knit the sleeve to the top, take off on the garter bar, pick up the stitches between the threads, return the stitches from the garter bar, knit two rows at a higher tension and latch off.

Regarding rib bands, when cut off length is in place, thread a needle with end nearest the garment, run through the loose stitches twice and then fasten.
Yours sincerely,
Mrs J. Woodruffe
Leigh Park, Hampshire.

Dear Anne,
Your magazine is the best yet and I should know. When I worked I had the lot and I mean, **the lot.**

I started machine knitting in 1954, starting with a Record which I later realised was not a machine at all but a kind of knitting frame, very difficult to work but I mastered it and made some fairly decent garments.

My next machine was a Matador, it had latch needles and the yarn was laid in by hand (no tension mast).

I started full-time work in the sixties so my machine went finally to a jumble sale. In about 1970, I bought a Passap, the pink one. I had great fun with this as well as making some useful garments. I sold it in about 1984 and bought a Knitmaster 206, very soon exchanging this for Knitmaster 306 (I'm not too sure about the numbers).

Now aged 70, I am haunting my local shop (AllSewKnit at Blackheath) where they are very friendly and patient. I have my eye on a Brother KH965 electronic, but am not sure about being able to master it.

The gaps in my knitting were caused by ill health, cancer and attendant treatments and operations, two years later a heart attack and now I have the Parkinson's tremor.

Best wishes for the future of your great magazine.
Yours sincerely,
Mrs Betty Minter
Cradley Heath,
West Midlands.

Best wishes to you too, Betty. Long may you enjoy your knitting and thank you for such an encouraging tale. Other readers suffering serious illness are sure to be inspired by your cheerful perseverance in spite of it all.

Dear Anne,
I always enjoy reading Joan Lafferty's 'Latch On', especially so her article on 'Short Cuts' in the April 1994 magazine. I have been machine knitting since 1954 and over the years have developed many 'short cuts' of my own. I could indeed 'latch on' with all she says in this article, but I do wonder why in the photograph on **holding position** – referring to a drop shoulder garment – she says that the top of the sleeve needs to be cast off. For a long time I have run these stitches on to waste yarn, then picked up, using the three-prong tool, stitches from the back and front (having first grafted the shoulder seam of course, which is then at the centre of the sleeve stitches), put the sleeve stitches back on the top of the picked-up stitches, knitted one row at MT+2 and cast off. This makes a very neat join and is so quick and easy to do. However, I now have a garter bar and it is quicker and more simple than before – just slip the stitches at the top of the sleeve on to the garter bar, pick up the stitches from the back and front, slip the sleeve stitches back on top (right sides together, of course), knit one row and cast off.

This method is particularly beneficial when doing sideways knitted garments, as the join scarcely shows and appears as one continuous piece of knitting – up the sleeve and across the back/front. When doing Fair Isle it is worth taking time to work out the Fair Isle pattern sequence so that at the top of the sleeve the pattern continues straight across the body of the garment.

When doing sideways knitted garments, I always cast on the back/front with waste yarn and use a nylon cord and then take off on to waste yarn. After having picked up sufficient stitches for the sleeve join, the remaining stitches on the back and front can be picked up – right sides together – knit one row and cast off and, behold, not only are the sleeves in but the side seams are done too. **But beware . . . do not pull out the nylon cords and remove waste yarn until side seams are finished!**

I have today been to the 10th Exhibition in Bristol – congratulations to all concerned for putting on such a wonderful show! I have returned across the Bridge to South Wales completely spent out ... but with a stack of cones (had to hide them upstairs quickly before my husband saw them), new patterns and enough ideas and enthusiasm to last me for the next few months. There just are not enough hours in the day, or days in the week, to do all I want to!

Roll on time for next month's magazine!
Yours sincerely,
Mrs Jean M. Herbert
Newport, Gwent.

Dear Anne,
I would like to share a thought and an idea. First the thought. I took my sister to our friendly knitting club at Kings Lynn. She is profoundly deaf and the club members were very kind and understanding. She had a most enjoyable time. Next day I was trying out the technique of the club demonstration and suggested my sister did the same, using my husband's machine. 'If you show me how', she said. The penny dropped – she had not heard a thing and I had not thought to make sure she could see clearly the movement on the machine. How many people are missing out because of some hearing loss? Do make sure that anyone with this silent disability has a 'front seat' at your club. We fortunate ones take hearing for granted.

My good idea – shoelaces. I could not get laces to match my shoes but I had some cotton yarn that did! So I made a long tube. Now my grandchildren no longer panic when a shoelace breaks, as they are about to go to school. I used two-ply cotton but any strong yarn will do. Cast on seven stitches (five for a thinner lace). Set machine to slip one way. Knit about 300 rows. I used tension 4. Secure ends and thread through eyelets. A small knot can be made at each end or an acorn head can be added for a lady's shoe – so economical.

I look forward to your magazine and then pass it on to my sister.
Yours sincerely,
Mrs Eunice Short
Downham Market, Norfolk.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Designed by

June Williams

6 PLAY IT COOL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell Superwash 2-ply Pure New Wool. (Yarn Guide No. 6.)
2 x 250g cones in Aran, Col 1 (used double throughout).
1 x 250g cone in Denim, Col 2.
1 x 250g cone in Pebble, Col 3.

GARMENT WEIGHT
Finished garment weighs 675g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Finished measurements of garment:
Chest 128 cm, 50½ in.
Length 74 cm, 29 in.
Sleeve 55 cm, 21¾ in.

TENSION

Fair Isle fabric Knit Tech 195 (BX↔/LX).
Stitch size 5½ back bed/5½ front bed.
28 stitches = 10 cm.
96 rows = 10 cm.

For perfect results, please check your tension carefully.

KNITTING NOTES

Cast-on comb and weights were used throughout.
Blue strippers were used.
RC refers to electronic row counter on box.
Use two strands of Col 1 Aran (main colour) together throughout.
Cut-and-Sew method was used.

THREAD YARNS

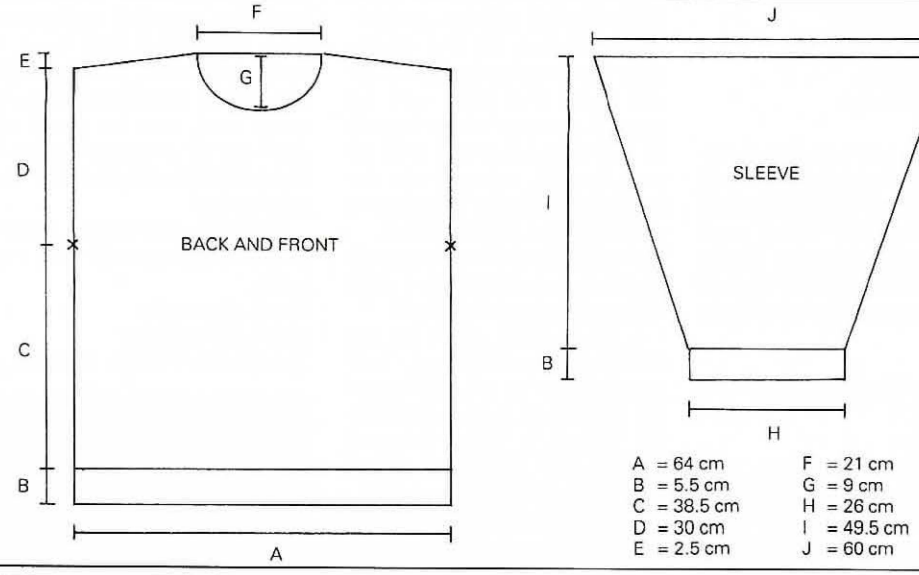
Thread yarns from left to right as follows:-
Col 1 Aran (two strands together)
Col 2 Denim
Col 3 Pebble

PREPARE CARDS

SWITCH ON ELECTRONICS

PROGRAM

Prog		ENT
Erase		ENT
Cast on	4	ENT
All St Patt		NO
St Patt 'A'	Dot	ENT
Reader	Card Row 1	
Alter		ENT
Direct		ENT
E → E ∃		ENT
Direct OK		NO
E → ∃E		ENT
Direct OK		ENT
Add		ENT
Add what	Dot	ENT
Reader	Card Row 25	
Alter		ENT
Direct		ENT
E → E ∃		ENT
Direct OK		NO
E → ∃E		ENT
Direct OK		ENT
3 Col		ENT
Add		NO
Knit Tech	195	ENT
Enlarge/Position		NO
All St Patt		ENT
Form		NO
L nd	88–	ENT
R nd	88	ENT
Start Pos		ENT
Cast on		ENT

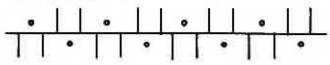


A = 64 cm
B = 5.5 cm
C = 38.5 cm
D = 30 cm
E = 2.5 cm
F = 21 cm
G = 9 cm
H = 26 cm
I = 49.5 cm
J = 60 cm

BACK AND FRONT ALIKE

No strippers. Handle down. Set Ns on front bed as program, i.e., from 79 at left of centre to 79 at right of centre.
* Put pushers on front bed to rest position.
Select for 2x2 rib.
Arrange Ns on back bed as diagram
1. (Rack anti-clockwise as indicated.)
Follow instructions on screen, i.e., locks GX/SX.

NEEDLE DIAGRAM

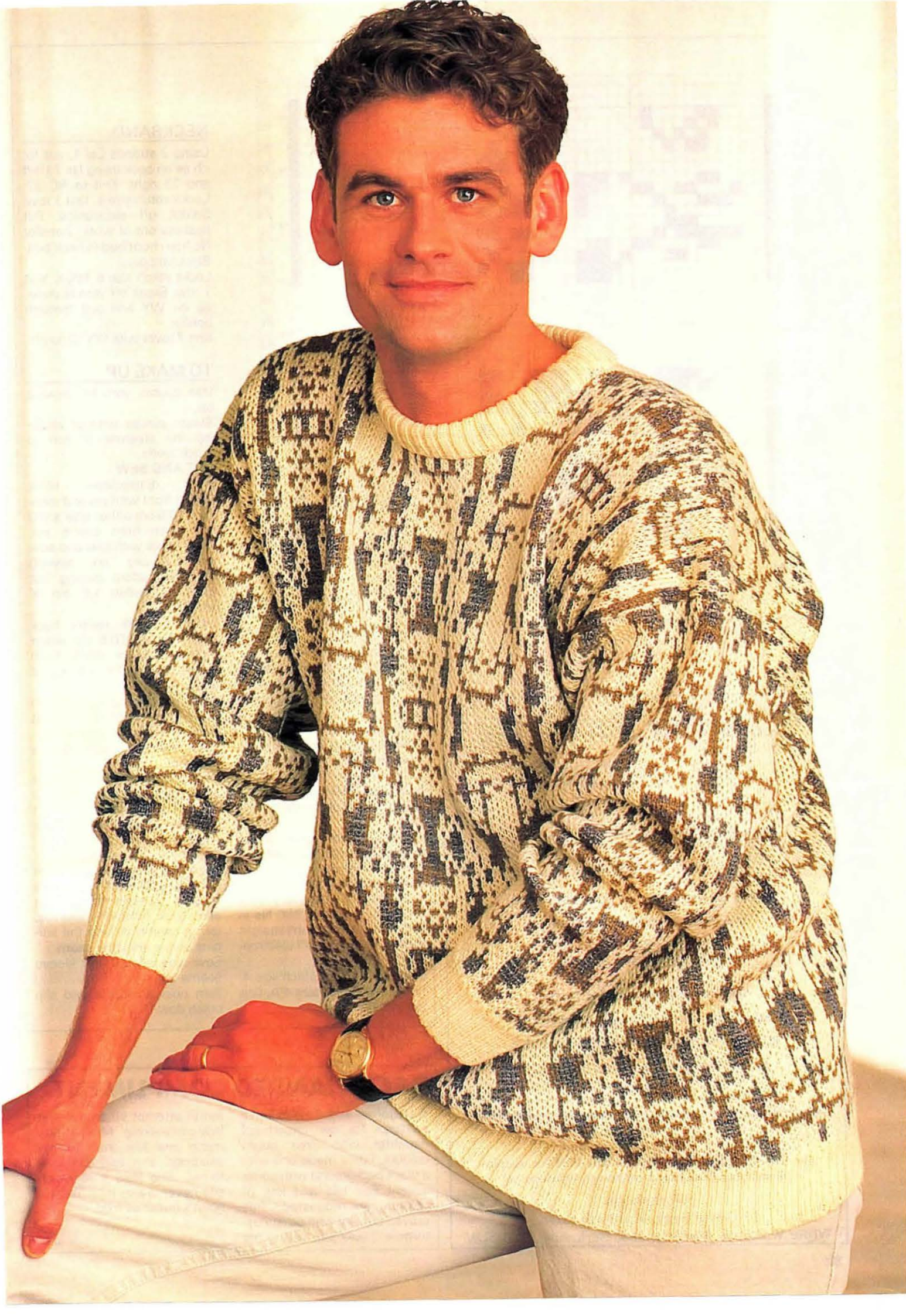


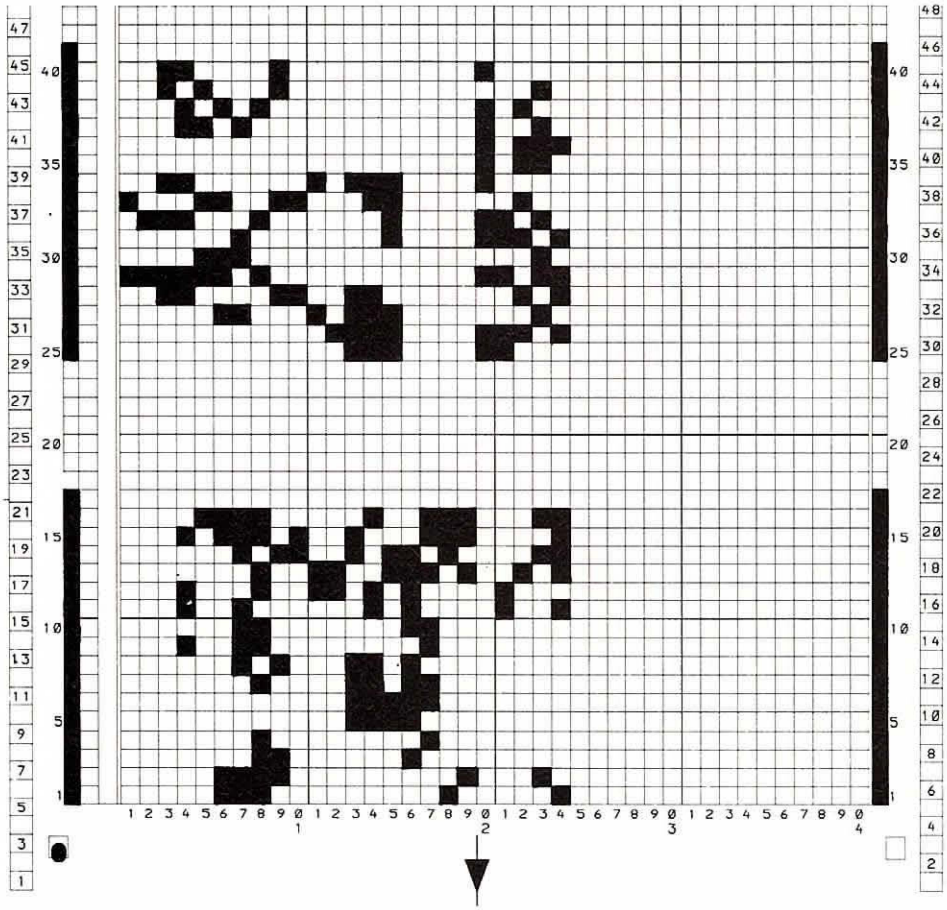
Put away unwanted pushers on front bed.
RC 000. Locks N/LX, stitch size 2.
Col 1 (using 2 strands). Knit to left.
Insert cast-on comb and weights.
Stitch size 3. Knit to RC 4.
Stitch size 4. Knit to RC 6.
Insert blue strippers. Knit to RC 29. Locks on left.
(Put pushers on front bed out of work.)
Bring intervening Ns on front bed and back bed to WP.
Locks CX/CX, stitch size 5. Knit 2 rows.
Locks N/N, stitch size 5½. Knit 1 row *.

PREPARE FOR FAIR ISLE FABRIC

Use 2 strands tog Col 1, main yarn.
Use 1 strand each Col 2 and 3.
Press fast forward button >>> to select Program on screen.
Press 'NO'. Start cast on, press ENT.
Start Pos, press ENT.
ABC button select Patt 'A'. (This method of selection sets RC 000.)
Follow screen, i.e. locks BX↔/LX.
Locks 5½ back bed/5½ front bed.
Shape by inc 1 st either end on back bed and front bed (4 sts altog) on next and every 40th row until 88 Ns on left and 88 Ns on right.
RC 000. Knit to RC 672.
Switch off electronics.
Col 1, stitch size 4. Locks N/N, knit to left.
Stitch size 4¾. Knit to right.
Cast off.

82►





NECKBAND

Using 2 strands Col 1, set for rib as on back using Ns 73 left and 73 right. Knit to RC 37. Locks stitch size 5. Knit 1 row. Switch off electronics. Put pushers out of work. Transfer Ns from front bed to back bed. Black strippers.
Locks stitch size 6, N/GX. Knit 1 row. Break off yarn at cone, tie on WY and pull through bobbin.
Knit 7 rows with WY. Strip off.

TO MAKE UP

Use double yarn for sewing up.
Steam pieces without allowing the steamer or iron to touch welts.

CUT AND SEW

Neck dimensions: Mark centre front with pin and measure 10.5 cm either side and 9 cm down from centre pin. Mark curve with pins and sew with zig-zag on sewing machine before cutting out curve to within 1.5 cm of stitching.
Likewise mark centre back and measure 10.5 cm either side and 5 cm down from centre mark and make a curve as for front.
Mark shoulder seams 2.5 cm down at armhole edge to 0 at neck to shape the shoulders.
Sew right shoulder seams together.
Sew neckband on with right sides tog at WY edge, unravelling WY as you sew. Sew left shoulder seams tog with side neckband seam.
Steam shoulder seams flat.
Measure down 30 cm from shoulder and mark with piece of yarn on both sides, front and back. Attach sleeves, taking care to include the surplus on the shoulder seam.
Sew side seams and sleeve seams tog.
Turn neck to inside and slip stitch down.

SLEEVES

Use 2 strands tog Col 1.
Handle down. No strippers.
Set Ns from 37 at left of centre on front bed to 37 at right of centre.
Switch on Box.
Following Cast on 4 (2x2 rib), complete rib as for back and front (i.e. from * to *).

FAIR ISLE FABRIC

Locks 5½ back bed/5½ front bed.
RC 000. Select Patt 'A' as instructions for back and front. Increase 1 st at either end on back bed and front bed (4 sts altog) on 1st and every 10th row until there are 150 Ns in WP on front bed. Cont straight to RC 480. Switch off electronics.
Locks N/N, Col 1, stitch size 4. Knit to left. Stitch size 4¾. Knit to right. Cast off.

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BACK-HANDED COMPLIMENT

A customer asked me to knit a cardigan for her (grown-up) daughter who likes bright colours. I duly made one with a black background with some instant Fair Isle and lots of colours, as requested. This proved popular with other customers; I was just selling my fourth attempt when the first lady came along. 'Mrs Lafferty made one like that for my daughter' she told the customer. 'She likes it so much she never wears it.' – There's nowt's queer as folk!

J.L.

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SPOTLIGHT

THE LOWDOWN ON HEMS

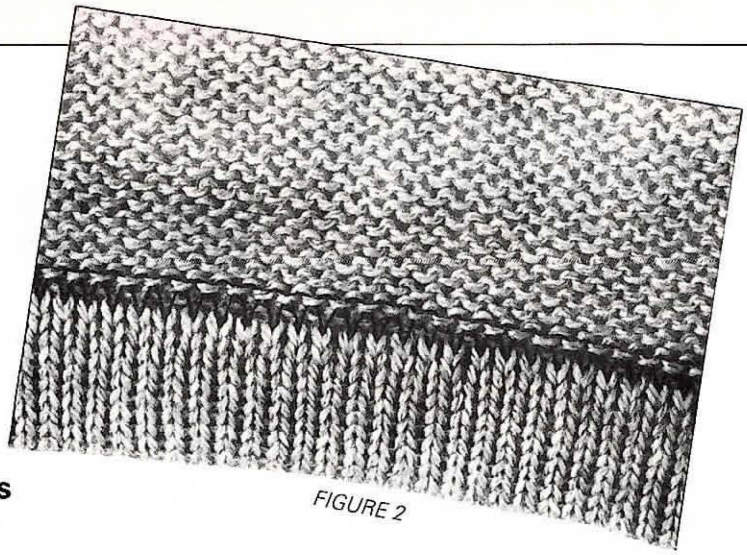

FIGURE 2

Once a knitter has a ribber the temptation is to opt for ribbed welts on most garments. Owners of single bed machines have to choose 'hems' but they have a variety of attractive options which ribber owners should consider too as many are a better choice for garments such as skirts and jackets. Here are some tips on how to knit them beautifully.

Diane Bennett

The secret of knitting a firm hem, either mock rib or plain, is to use a tight tension. With most yarns three whole numbers tighter than main tension will give a good welt. Some fine yarns can only be knitted about two tensions tighter than main tension, otherwise odd stitches do not knit. If mock rib is used on the standard machine, a 2x1 setting will give better results than 1x1, which is usually very loose except with very thick yarns. After removing the garment piece from the machine, single bed hems should be pulled down with a welt bar or fine knitting needle and pressed or steamed lightly on the wrong side to tighten the knitting, giving a tight elastic welt as in Figure 1. You'll find full instructions for knitting mock rib on page 3. It is helpful to use knitting-in elastic in these single bed welts to retain their elasticity even after many washes. Add the elastic to the main yarn for the zig-zag and circular rows.

QUICK TIPS

1. When setting up a 2x1 mock rib hem, put the needle each side of centre 0 into work. If the number of needles in use each side of 0 is the same (which it usually is), the ends of the mock rib should then be identical and this helps to show if there are any errors.

2. To avoid holes at the top of a mock rib welt, where the stitches have been picked up, make sure that a loop is picked up on to the needle which was empty in the mock rib setting, otherwise it is this needle picking up which forms these holes.

3. Knit the first row of the welt at main tension, then turn to the tighter tension for the welt. This looser row is easier to pick up to make the hem and with practice it is possible to use the three or even seven pronged transfer tool to pick up the stitches.

4. End stitches are often difficult to pick up and to make this easier, try starting to pick up in the centre. Follow the line of the stitches carefully up the knitting to avoid distorting the hem.

5. Even when knitting a plain hem, at one end there will appear to be a stitch short. This is because, when picking up, it is the loops between the stitches which are picked up and there is always one less loop than stitch.

When a yarn which can be wet pressed is used for a hem, it is possible to flatten the hem just by pressing, but yarns which cannot be pressed heavily often have unsightly bulges at the point where the hem was picked up. The double thickness of yarn knitted together at this point also frequently causes the hem to curl, which is a particular problem with skirt and dress hems. Try knitting the joining row of the hem with synthetic sewing thread to reduce the bulk. If the right side of the garment is the plain side of the knitting, cast on with waste yarn and knit in the cord, then knit the first row of the hem with matching or toning thread. Finish the hem with the main yarn, but pick up the row knitted in sewing thread on to the needles to form the hem. Figure 2 shows the reverse side of this hem, but I have used black sewing thread so that you can see it.

If the purl side of the knitting is to be used as the right side, the LAST row of the hem should be knitted with the

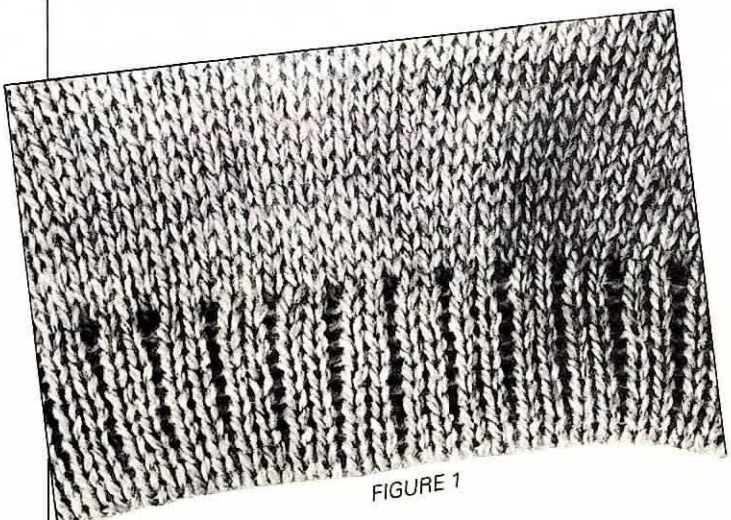

FIGURE 1

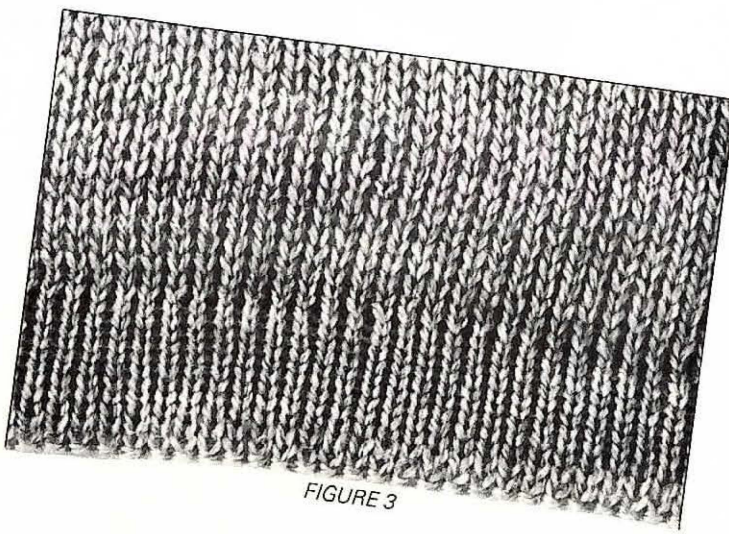

FIGURE 3

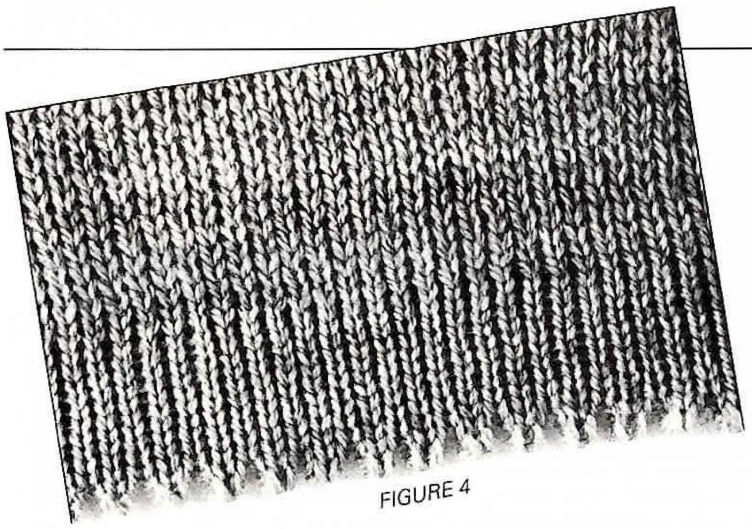

FIGURE 4

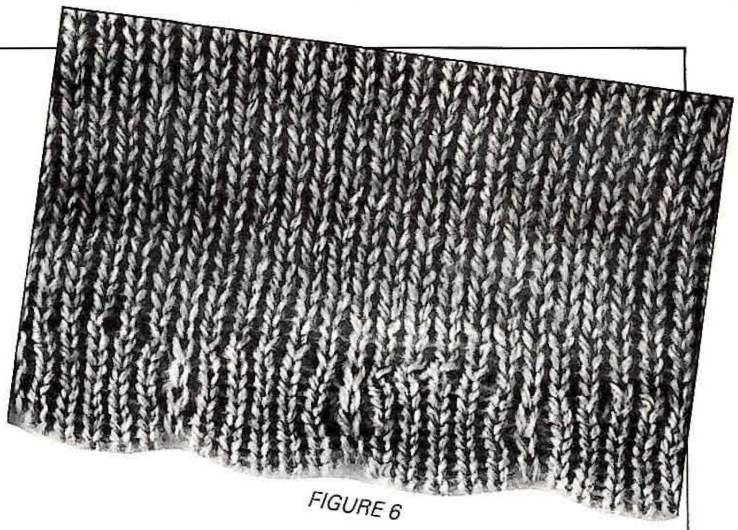

FIGURE 6

sewing thread, so that when the stitches are picked up from the first row they hide the thread. Always sew in the ends of the thread carefully – otherwise pulling a loose thread will have disastrous results!

Owners of either a garter bar or a garter carriage can make an even flatter hem by knitting a purl row in the middle of the hem which forms a lovely crisp fold as you will see in Figure 3. If using the garter bar (or waste yarn if you have plenty of patience!), knit the row before the knitting is to be turned at main tension, turn the knitting and knit one row at main tension, then turn the knitting again and knit one more row at main tension before returning to the tighter welt tension. Garter carriage owners should knit one row with the garter carriage set to main tension, with no punch-card in the machine or with the electronic machine turned off. (It is not necessary to knit a looser row on either side.) Before using this on the garment, always knit a small sample to check that the hem really does fold on the centre row – it is occasionally necessary to knit an extra row on one side of the hem to make the two sides of the hem the same length.

Picot hems are lovely for summer tops, dresses and cardigans. After knitting half the hem, alternate stitches are transferred to make the picot edge. If one row before and one row after the stitches are transferred are knitted at main tension, this makes the stitches easier to transfer and gives pronounced points to the picots (see Figure 4). To reduce the time taken to transfer the stitches, set the 7x1 tool with alternate prongs so that four stitches can be transferred at a time. Owners of machines with lace carriages can use Card 1 from the basic set locked on row one to transfer alternate stitches, but the knitting must be well weighted and the previous row knitted at main tension otherwise the time saved will be spent picking up stitches.

A quick and easy picot hem, which is also less bulky, can be knitted if the plain side of the knitting is to be the right side. Cast on alternate needles only for the hem. The sample, Figure 5, shows the wrong side of this hem, which was knitted three numbers tighter than main tension. Halfway through the hem, the alternate, empty needles are pushed into working position, to form the picot. Fewer rows should be knitted for the back of the hem, for example, the sample has eight rows on the back of the hem and twelve rows on the front.

A garment which is to have a band of Fair Isle, a single motif or even a stripe pattern can look very attractive with a welt knitted in Fair Isle. The welt can either be knitted on every needle or, if the design is suitable, a mock rib. The design should be chosen with care, vertical stripes or simple blocks being suitable in most cases. Knitting in Fair Isle does give a narrower piece of knitting and this contributes to the tightness of the welt.

Scallop hems are lovely for summer garments, but also add interest to plain garments and can be used as a welt to a garment knitted in some all-over tuck stitch designs. Although it is possible to select the needles for these hems and knit the scallops automatically using the tuck setting, for deep scallops and ease of knitting it is better to bring the needles forward to holding position. Cast on with waste yarn and knit a few rows, then knit in the cord. Knit two rows at welt tension, then set the machine so that the needles brought to holding position are not knitted back.

* Select every sixth needle to hold and knit four rows. Knit two rows. Repeat from * three times in all, selecting the same needles each time. Pick up the hem and continue at main tension. The scallop hem shown in Figure 6 was knitted in four-ply yarn. For finer yarns it may be possible to tuck for up to six rows.

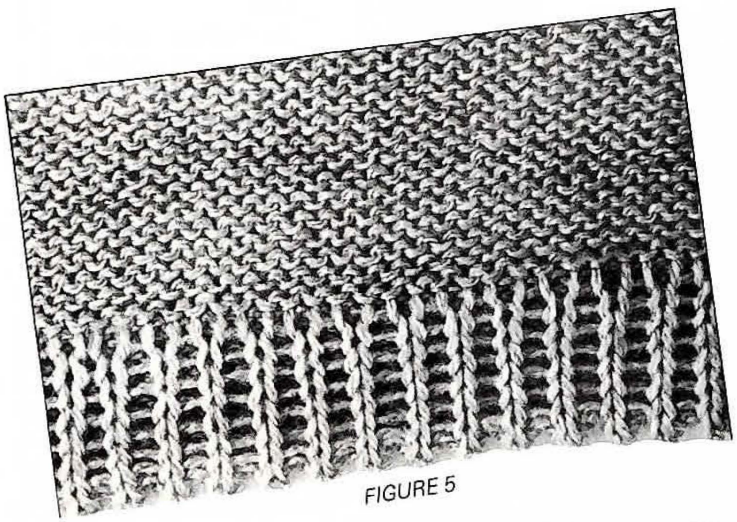

FIGURE 5

KNITTING THROUGH THE AGES

Needles clicking, fingers flying,
Stitch by stitch with colours vying,
Scottish ladies from Fair Isle,
Clothed their men and bairns in style.

In 1588 there came
A Reverend who produced a frame
For knitting socks mechanically,
Hand knitters cursed this William Lee.

Good Queen Bess had none of it,
Her waiting ladies had to knit
By hand, her hose of finest thread
And silken hangings for her bed.

How these good folk would stare to see
The knitting done by such as me.
A key is pressed, a number shows
And I'm all set to knit fine clothes.

Hand knitting friends decry my skill –
They say 'It's cheating' – that's until
My wond'rous patterns catch their eye
'God bless the microchip' say I.

JOFRA

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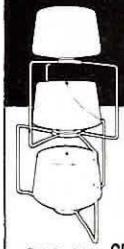

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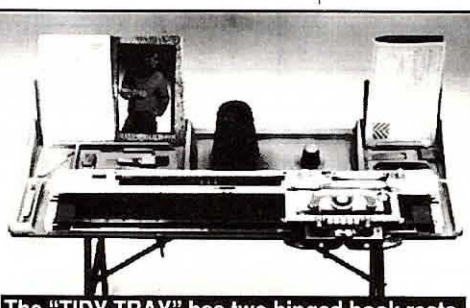

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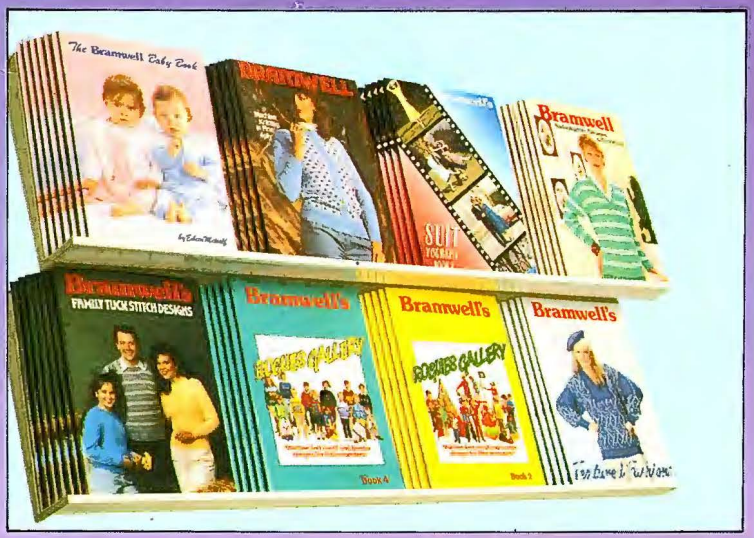

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